BRIGHAM YOUNG UNIVERSITY
LIBRARY
PROVO, UTAH

James Fildes
44 Spring Gardens
Manchester.

V 1 to 10.

Digitized by the Internet Archive
in 2012 with funding from
Brigham Young University

http://archive.org/details/charleshallsprac51hall

Quarto
MT
222
.H34x
v. 5
pt. 1

SECTION V. N°1.

CHARLES HALLÉ'S
PRACTICAL
Pianoforte School.

SONATA
IN A FLAT,
OP. 110.
BY
L. VAN BEETHOVEN.

Ent Sta Hall

PRICE 6s/=

FORSYTH BROTHERS,
272a Regent Circus, Oxford Street, London
AND
Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

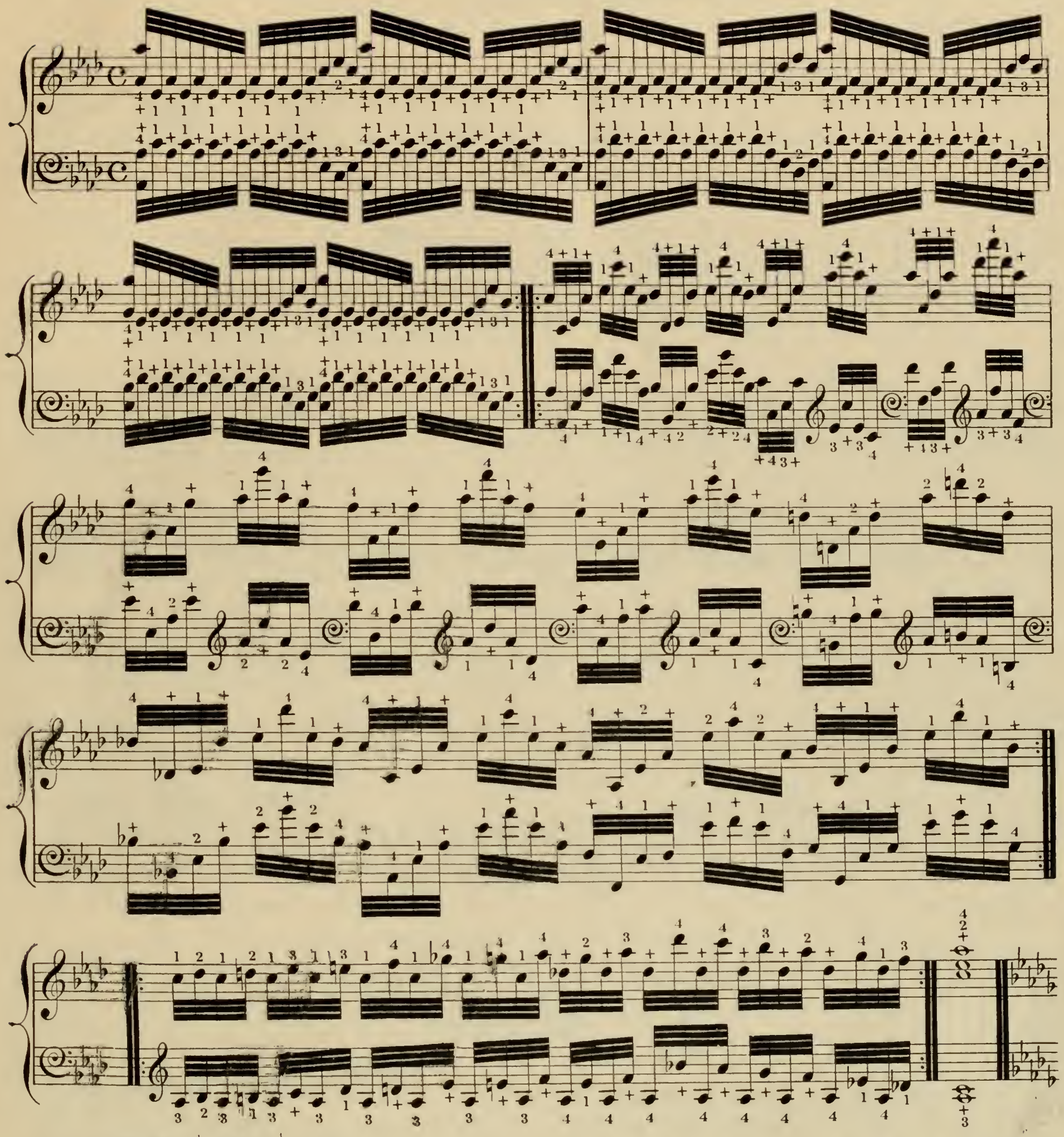
CHARLES HALLÉ.

BRIGHAM YOUNG UNIVERSITY
LIBRARY
PROVO, UTAH

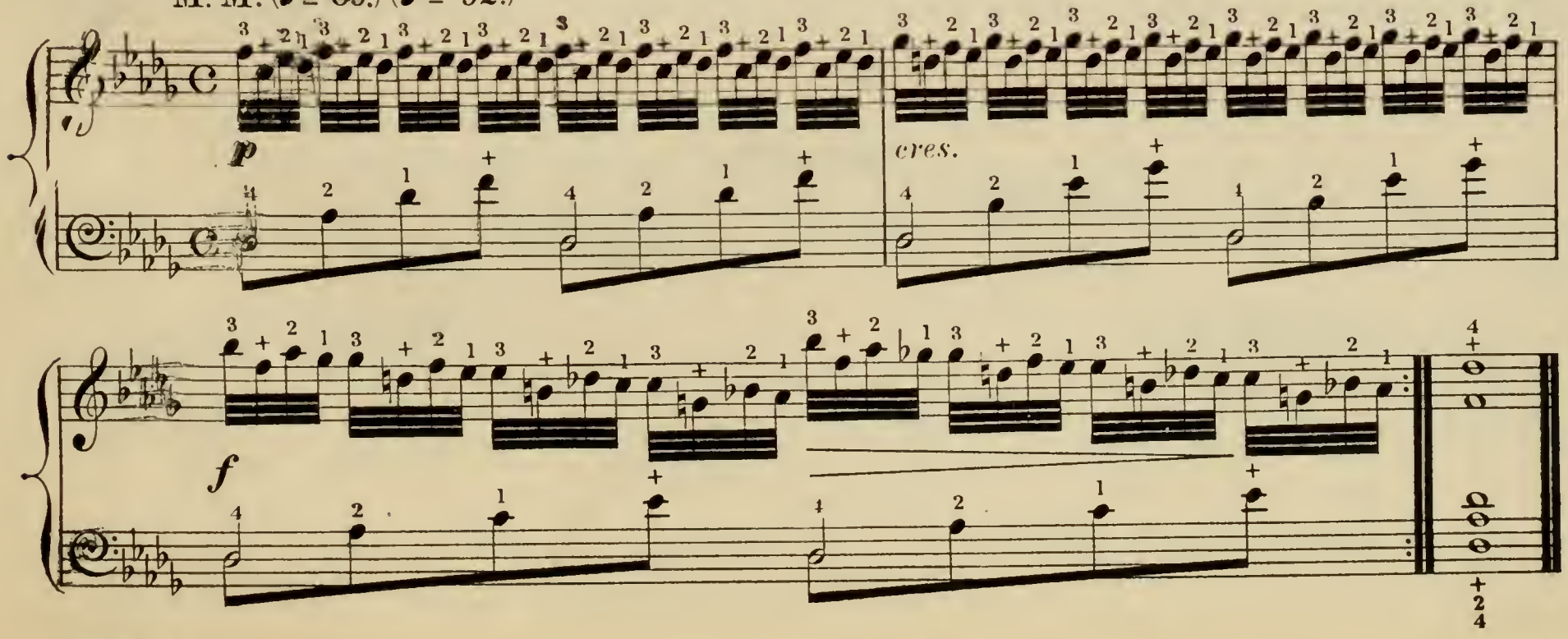
DAILY EXERCISES.

Each repeat to be played twelve times without stopping.

M. M. (♩ = 56.) (♩ = 76.)



M. M. (♩ = 69.) (♩ = 92.)



SONATA.

In A flat major.

L. van **BEETHOVEN**, Op. 110.

M. M. (♩ = 60.) (♩ = 69.)

Moderato
Cantabile
Molto
Espressivo.

p con amabilita

p

(ad libitum)

dolce

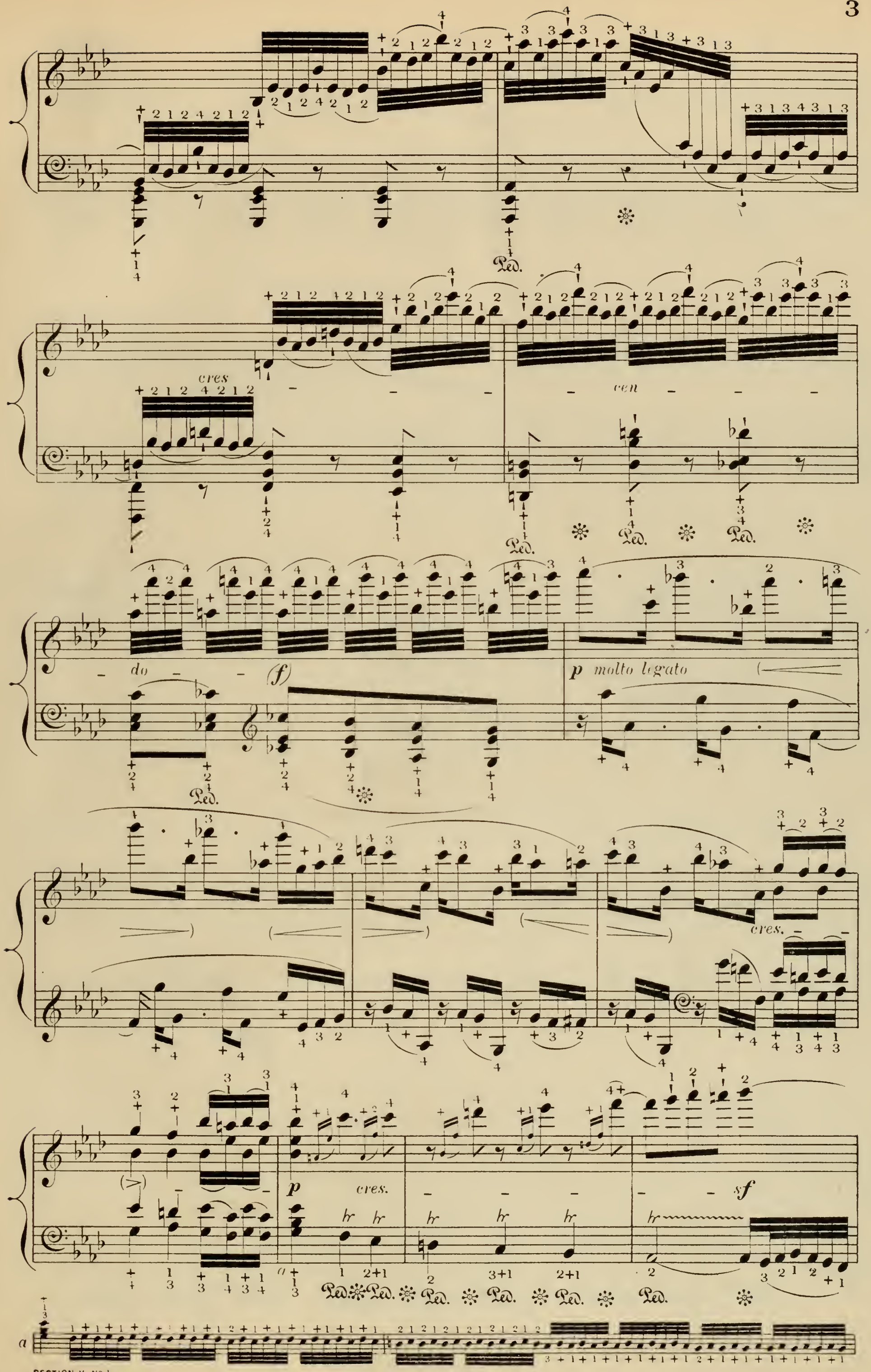
cres – cen – do

sf

p leggieremente

Ped.

Ped.


cres
cen
do
(f)
p molto legato
cres.
p
cres.
sf
Ped.

f *sf* *sf*

Ped. Ped. Ped.

sf *p* *cres.* *dim.* *p*

Ped. Ped.

dolce (*poco*

cres.) *dim.* *cres*

Ped. Ped.

(>) *cen* (>) *do*

Ped. Ped. Ped.

p espressivo

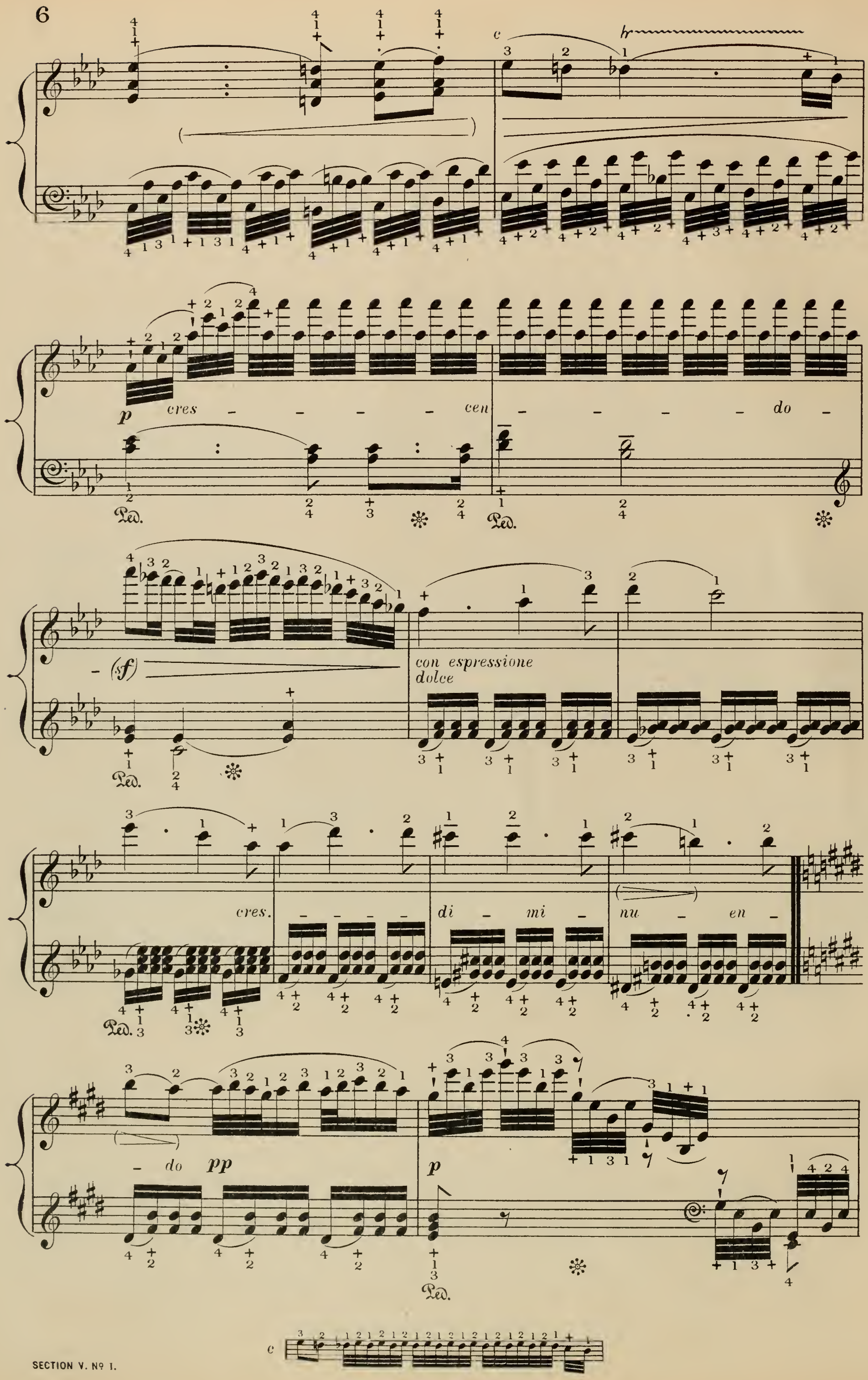
(*poco ritard.*)

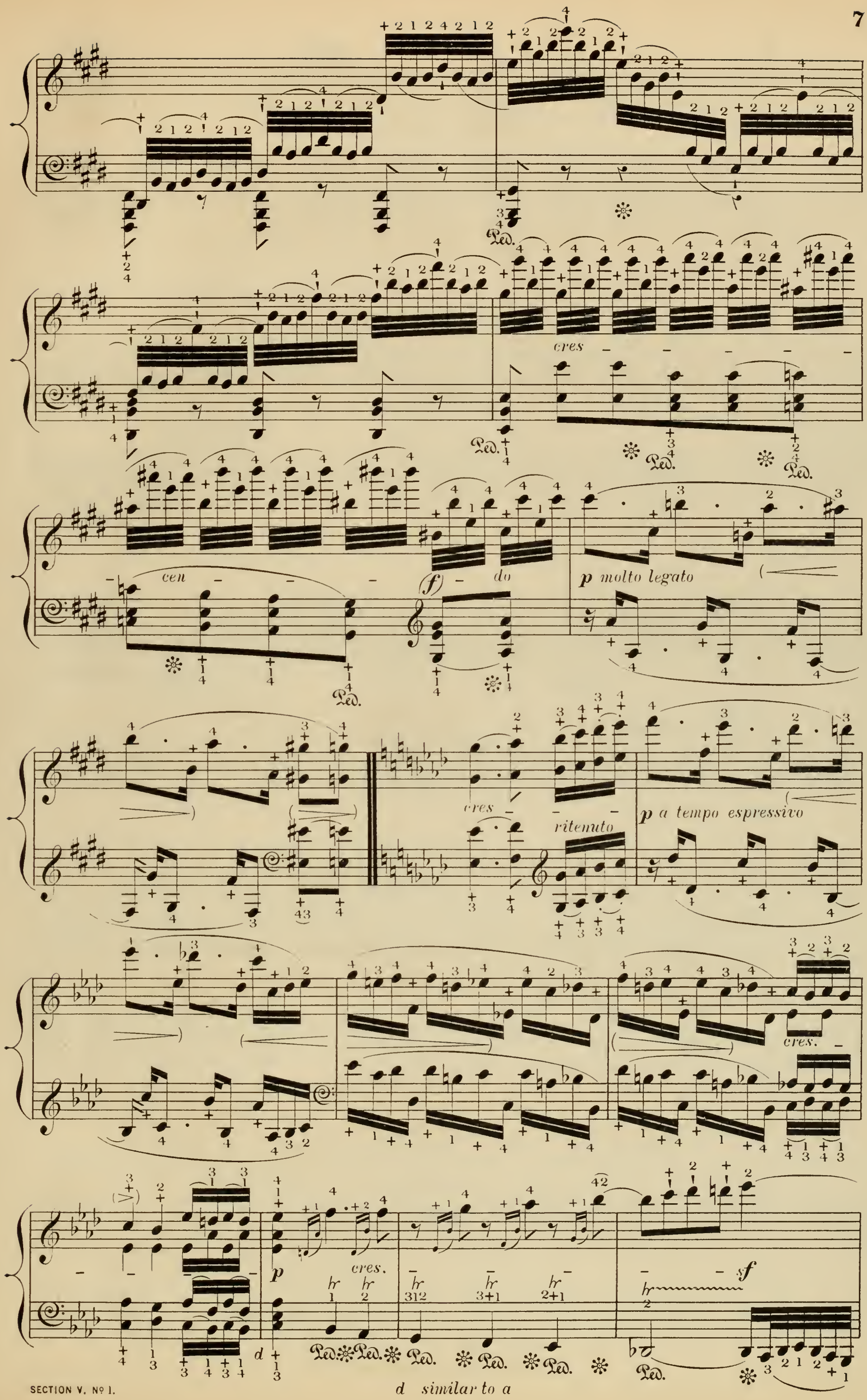
(*a tempo*)
cantabile

p

Ped. ✻

SECTION V. Nº I.


p
cres - - - - cen - - - - do -
(sf)
con espressione
dolce
cres. - - - - di - mi - nu - en -
- do
pp
p


cres
cen
(f)
do
p molto legato
cres
ritenuto
p a tempo espressivo
cres.
p
cres.
sf
d similar to a

f *sf* *sf*

Ped. Ped. Ped.

sf *p* *cres.* *dim.* *p*

Ped.

dolce

cres. *dim.* *(mf)* *p* *dim.*

pp

p leggieremento

Ped.

Ped.

cres

Ped. Ped. Ped.

cen do

p

cres

Ped. Ped. Ped. Ped.

p

cres

f p

Ped.

(pp)

M. M. (♩ = 100.) (♩ = 120.)

Allegro molto.

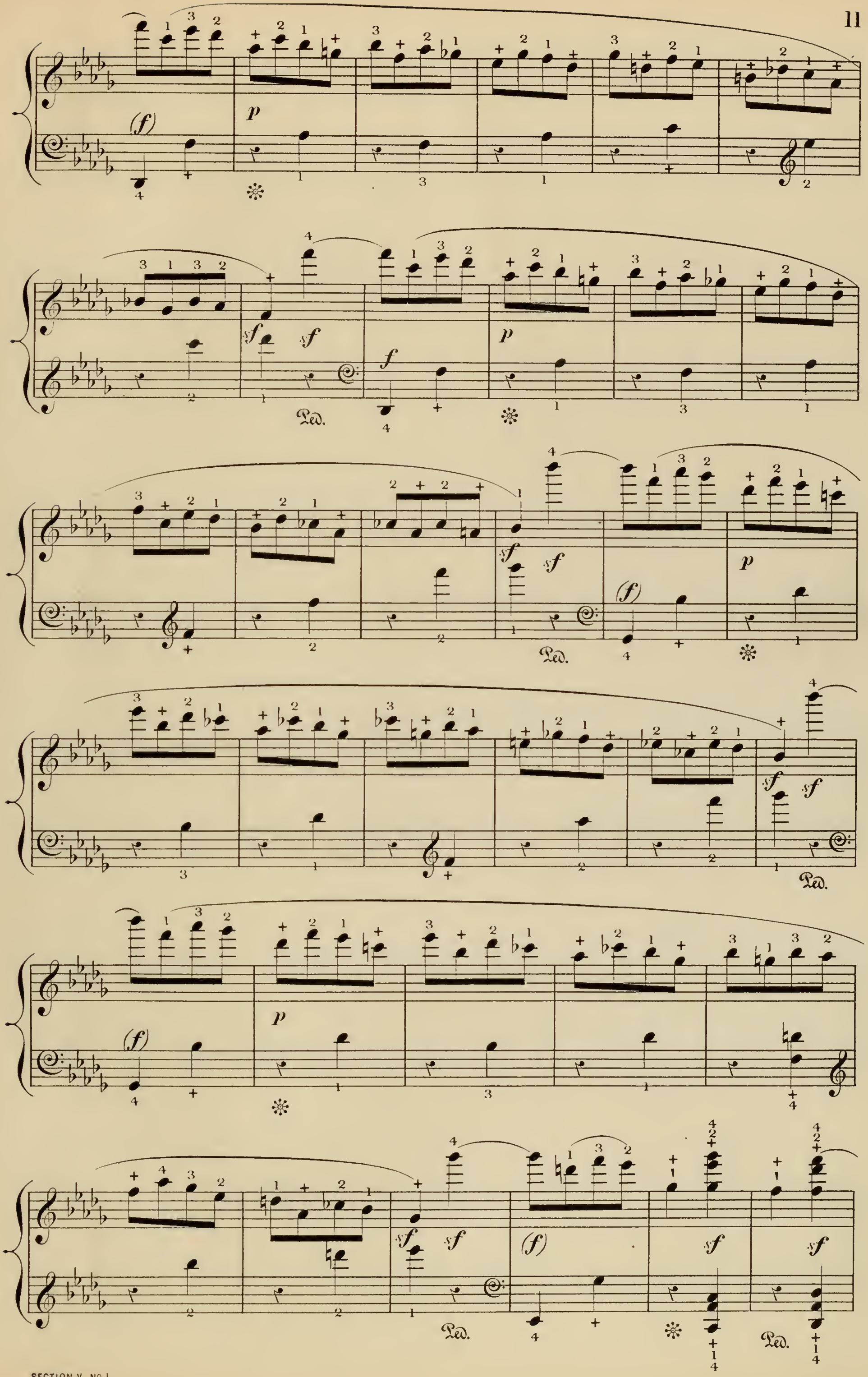
p *f* Ped. ✻

sf *f* *sf* *sf* *sf*

sf *p*

(*p*) *ritar* – – *dan* – Ped. ✻ Ped. ✻

do *a tempo* *ff* 2 1. *sf* 2. *sf* Ped.


(f)
p
sf
f
Ped.

f

p

p

dim.

Ped.

pp

una corda

p Tutte le corde.

f

Ped.

sf

p ritar – – *dan* –

do

f a tempo

Ped.

sf

f

sf *sf* *sf* *sf* *p*

(p) *ritar -*

Ped. ✻

1. 2.

- *dan* - - *do* *a tempo* *ff* 2 *sf*

Ped. ✻

f 1 *sf* 1 *sf* 1 *sf* 1

dim. - 1 - - *p* *poco ri* - *tar* - *dan* - *do*

Ped.

M. M. (♪ = 58.) (♪ = 63.)

Adagio ma non troppo.

(p) una corda

Ped. ✻ Ped. ✻ Ped. ✻

Recit piu Andante.

M. M. (♪ = 80.)

Andante.

(mp) (p)

Ped. ✻

M. M. (♪ = 60.)

Adagio.

e cantabile.

dim. ritard. una corda

poco a poco tutte le corde

sempre tenuto

Ped.

M. M. (♪ = 76.)

Meno Adagio.

cres.

M. M. (♪ = 60.)

Adagio.

ten.

dim. smorzando

M. M. (♪. = 54.) (♪. = 58.)

Adagio ma non troppo.

p

Tutte le corde

cres. dim.

p

Ped.

Arioso dolento.

p

(non staccato)

✻

e) *The second note, played with the second finger, is to be sounded softly (not tied to the first.)*

p *cres* *cen*

do *dim.* *(p)*

cres.

dim. *pp* *attacca.*

Ped. ✻

M. M. (♩. = 66.) (♩. = 84.)

Allegro ma non troppo.

FUGA.

(sempre molto legato)

p

(sempre p)

cres.

f

hr

di mi nu en do

p

f

cres – –

cen – – *do*

f

(*cres* – *cen* – *do*)

p

(*p*)

ff

cres.

(*molto f*)

p

f

p

(*mp*)

cres – *cen* – *do*

f

sf *sf* *sf* *sf* *p* *cres* – – *cen*

do *f* (*sf*) *sf* *ff* *di* – *mi* – *nu* – *en* – *do*

hr

Ped.

M. M. (♪. = 54.) (♪. = 58.)

L'istesso tempo di arioso.

cres. *dim.* *p* *dim.* *p* *cres.* *dim.* *poco cres* *cen* *do* *(p)* *pp*

poco cres.

g

p cres – cen – do

dim. – – –

p

poco cres – – cen

– – – do

dim – – –

una corda

(p)

pp

Ped.

cres. – poco –

a – poco – –

dim. – – – –

g see note e

L'istesso tempo della Fuga poi a poi di nuovo vivente.

(pp) *sempre una corda*

(sempre molto legato)

(poco marcato)

(sempre legato)

cres

(marcato il basso)

cen

do

poi a poi Tutte le corde

M. M. (♩. = 54.) (♩. = 60.)

Meno Allegro.

p

L. H.

R. H.

R. H.

L. H.

(>)

cres.

poco a poco

più moto

R. H.

R. H.

R. H.

R. H.

M. M. (♩. = 84.)

Tempo primo.

R. H. (*sempre energico*)

f

sf

sf

sf

f

sf

sf

sf

sf

(*sf*)

(f)

Ped.

sf

SECTION V. Nº 1.

(sempre piu *f*)

sf *sf* *sf*

sf *sf* *sf*

ff (*sf*) *ff*

ff *Fine.*

SECTION V. N°. 2

CHARLES HALLÉ'S

PRACTICAL

Pianoforte School.

TWO

PHANTASIE-STÜCKE

from Op. 12.

BY

ROBERT SCHUMANN.

Ch. H.

ENT. STA. HALL.

PRICE 4/6

FORSYTH BROTHERS,

272. a Regent Circus, Oxford Street, London,

AND

Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered,* except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression,* where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

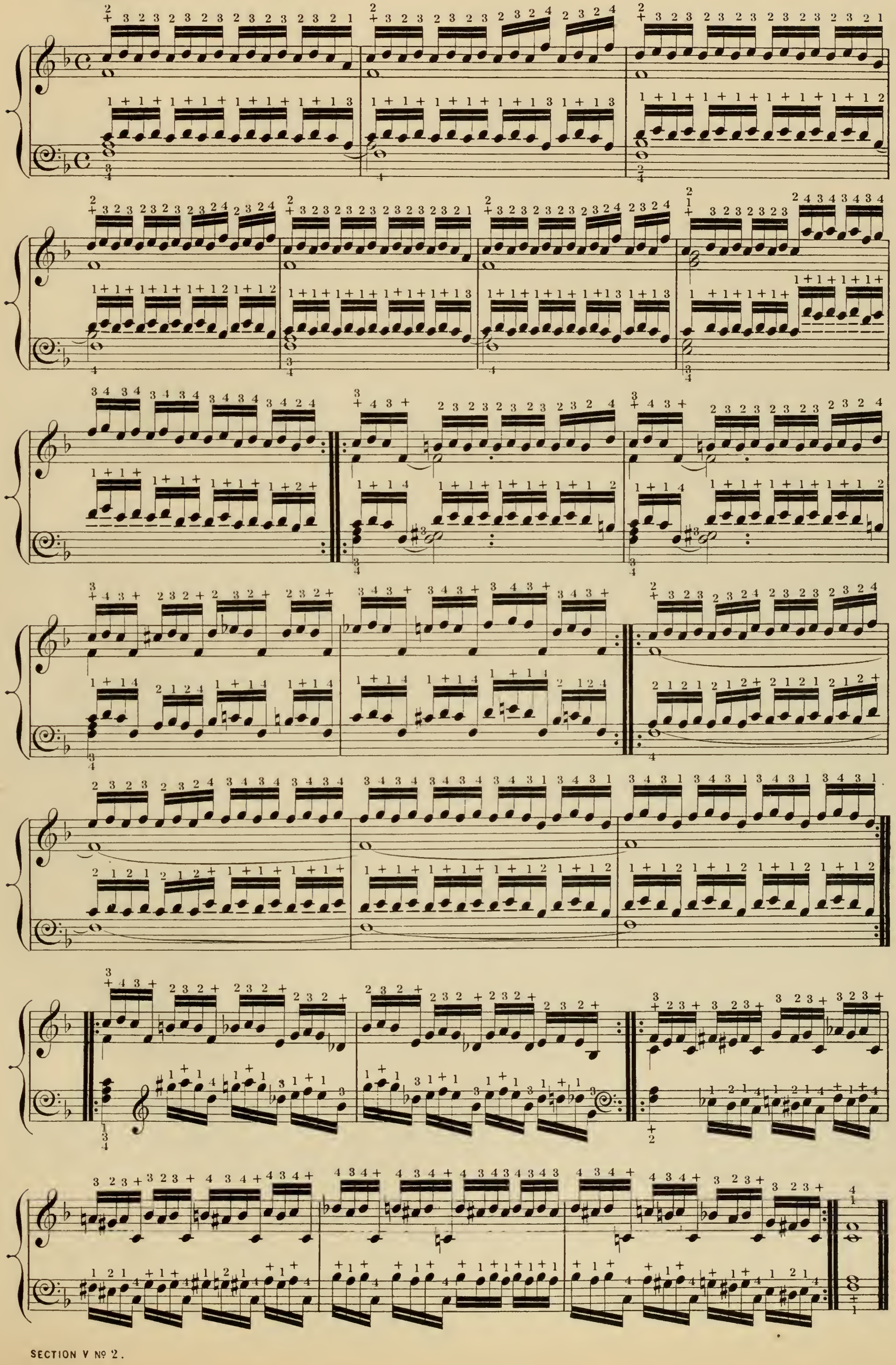
A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

DAILY EXERCISES.

Each repeat to be played ten times without stopping.

M. M. (𝅗𝅥 = 60.) (𝅗𝅥 = 84.)



"WARUM?"

M. M. (♩ = 54.) (♩ = 66.)

R. SCHUMANN Op. 12, Nº 3.

Lento.

Delicatissimamente.

(p molto dolce)

a

b

rit.

p a tempo

a

b

(*mp*)

(*cres.*)

R. H.

f

R. H.

sf (*sempre cres.*)

(*dimin.*)

rit.

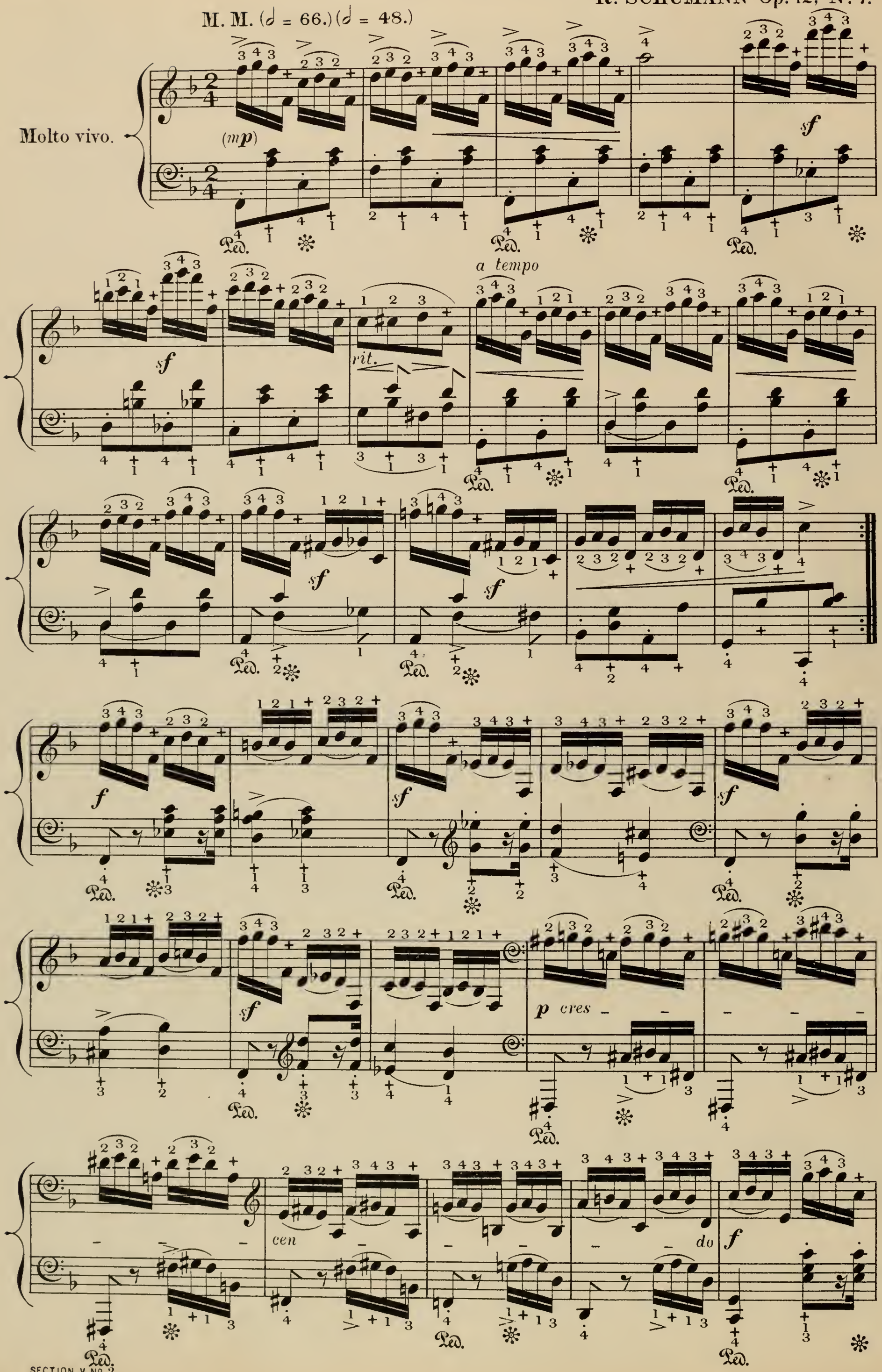
c

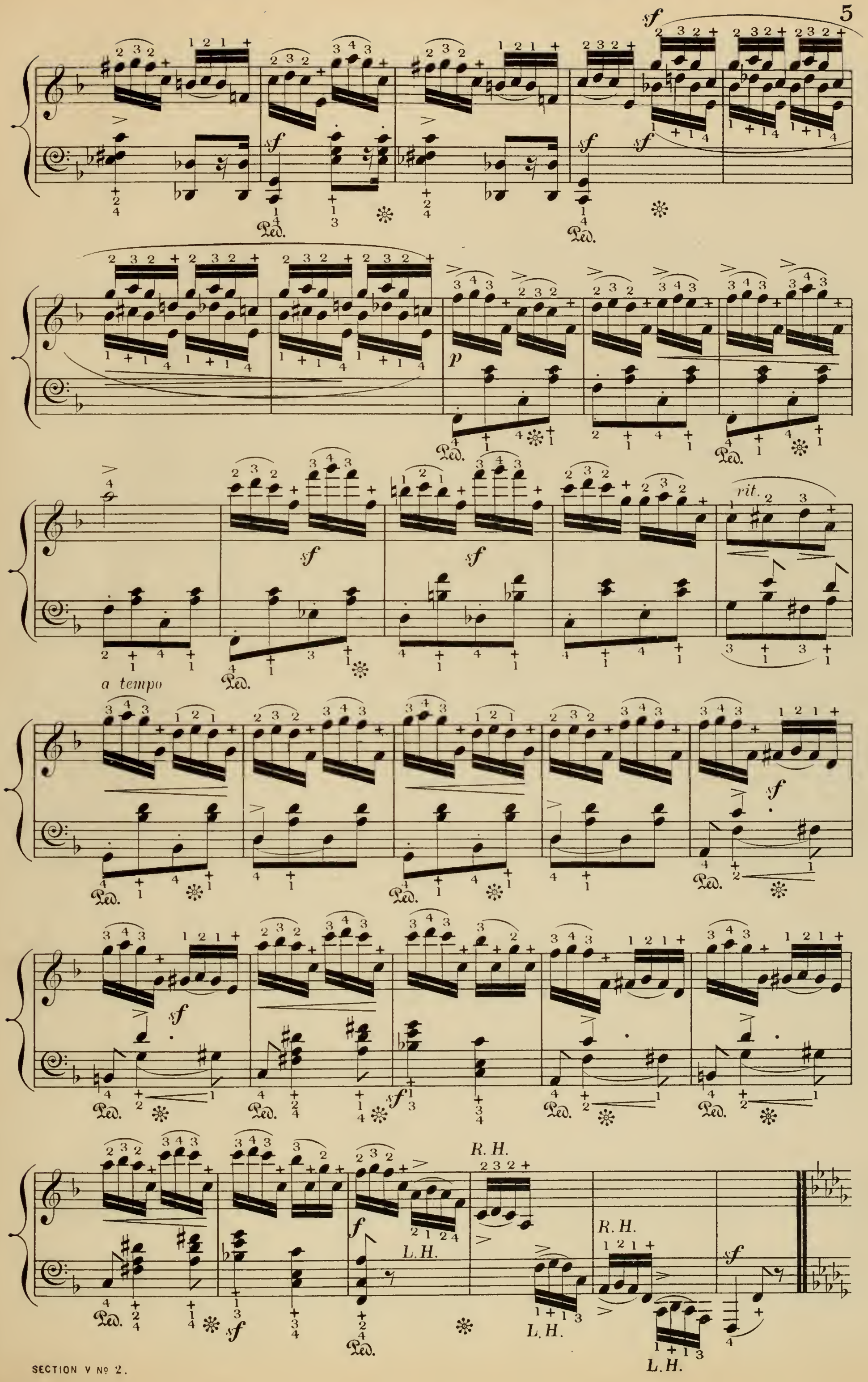
p a tempo

c. see b.

"TRAUMES – WIRREN."

R. SCHUMANN Op. 12, Nº 7.




sf
Ped.
p
rit.
a tempo
f
R. H.
L. H.

pp

(pp)

p

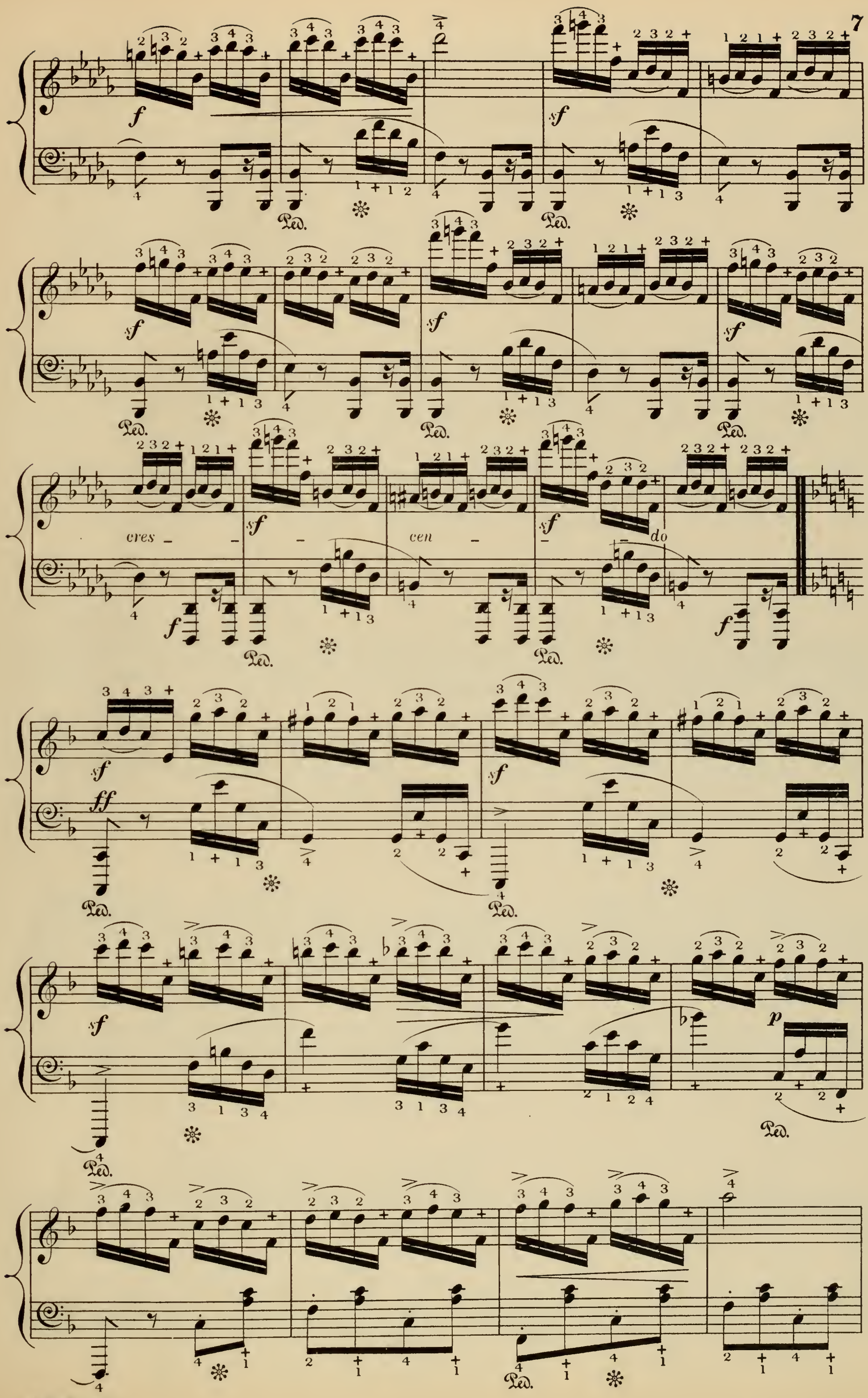
p

mf

Ped.

Ped.

Ped.


cres - - cen - - do

a tempo

rit.

sf *sf*

Ped. Ped.

Ped. Ped. Ped.

sf *sf* *p* *sf* *sf*

Ped. Ped. Ped. Ped.

R. H.

sf *sf* *p*

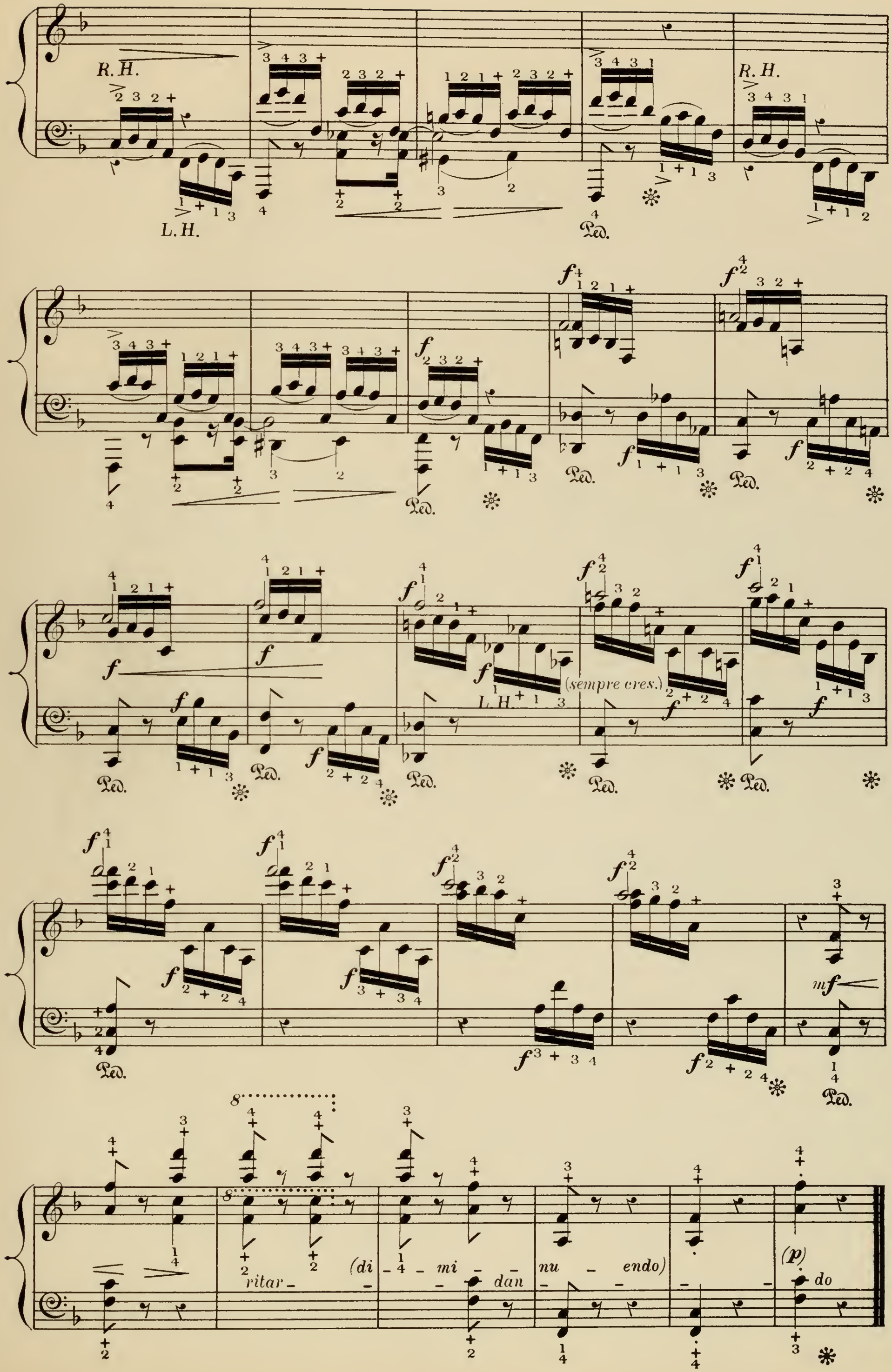
L. H.

Ped. Ped.

R. H.

sf L. H. *sf* (*p*)

Ped. Ped. Ped.


R.H.
L.H.
Ped.
(sempre cres.)
ritar
(di - mi - nu - endo)
(p)
do

SECTION V. Nº 3.

CHARLES HALLÉ'S
PRACTICAL
Pianoforte School.

ANDANTE & RONDO
from
GRAND SONATA IN D MINOR
Op. 49.
BY
C. M. von WEBER.

Ch. H.

ENT. STA. HALL.

PRICE 6s/=

FORSYTH BROTHERS,
272a Regent Circus, Oxford Street, London,
AND
Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT. DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered,* except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression,* where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

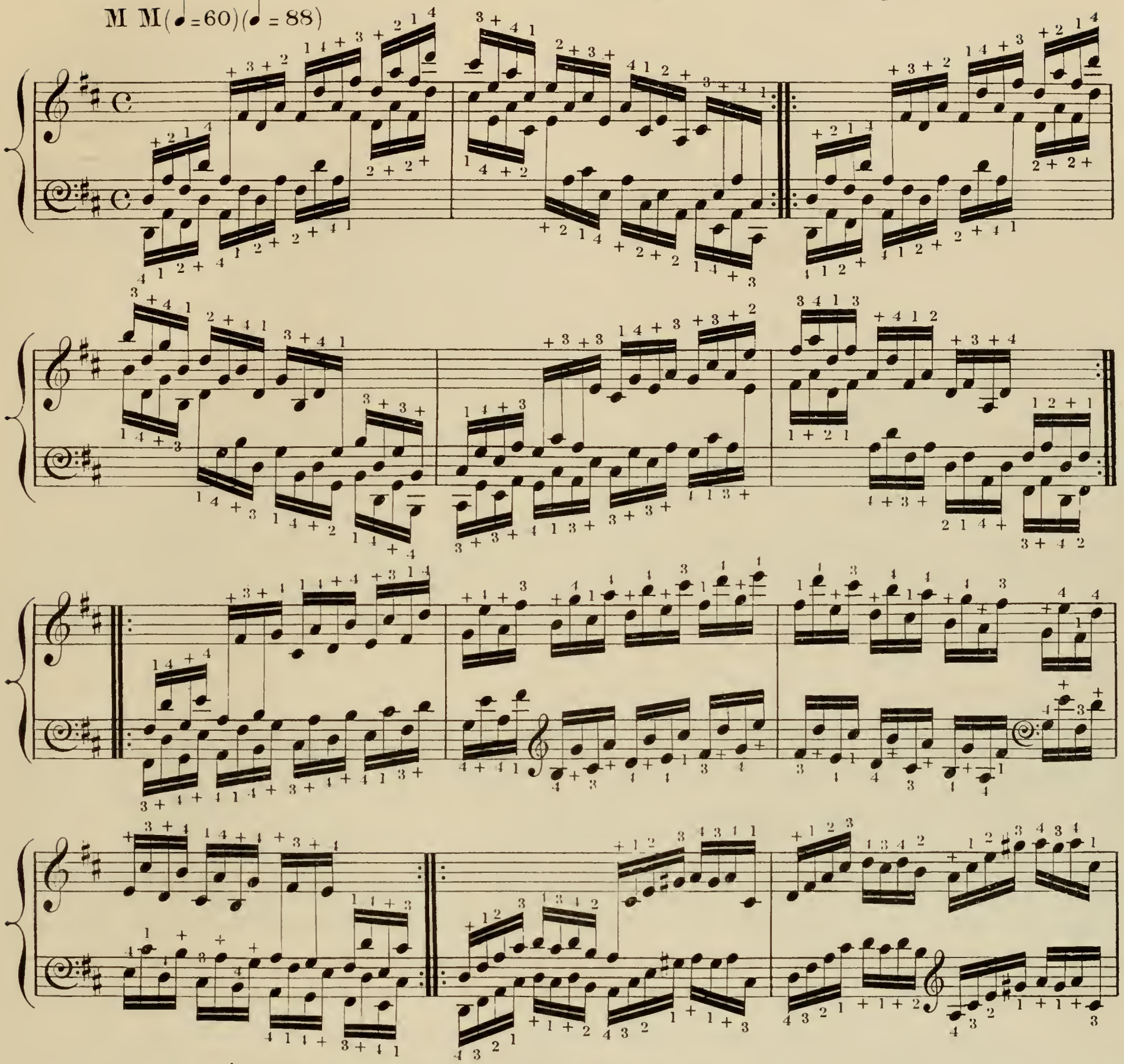
CHARLES HALLÉ.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well.

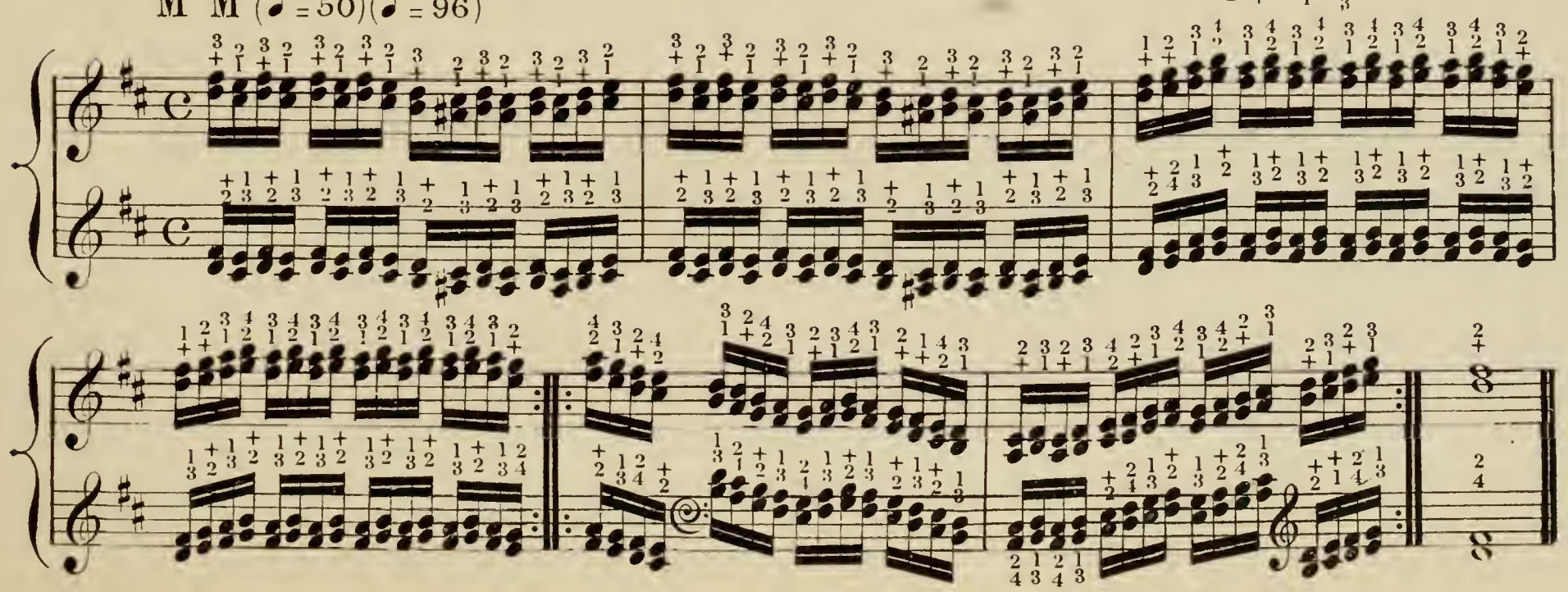
DAILY EXERCISES.

Each repeat to be played twenty times without stopping.

M M(♩=60)(♩=88)



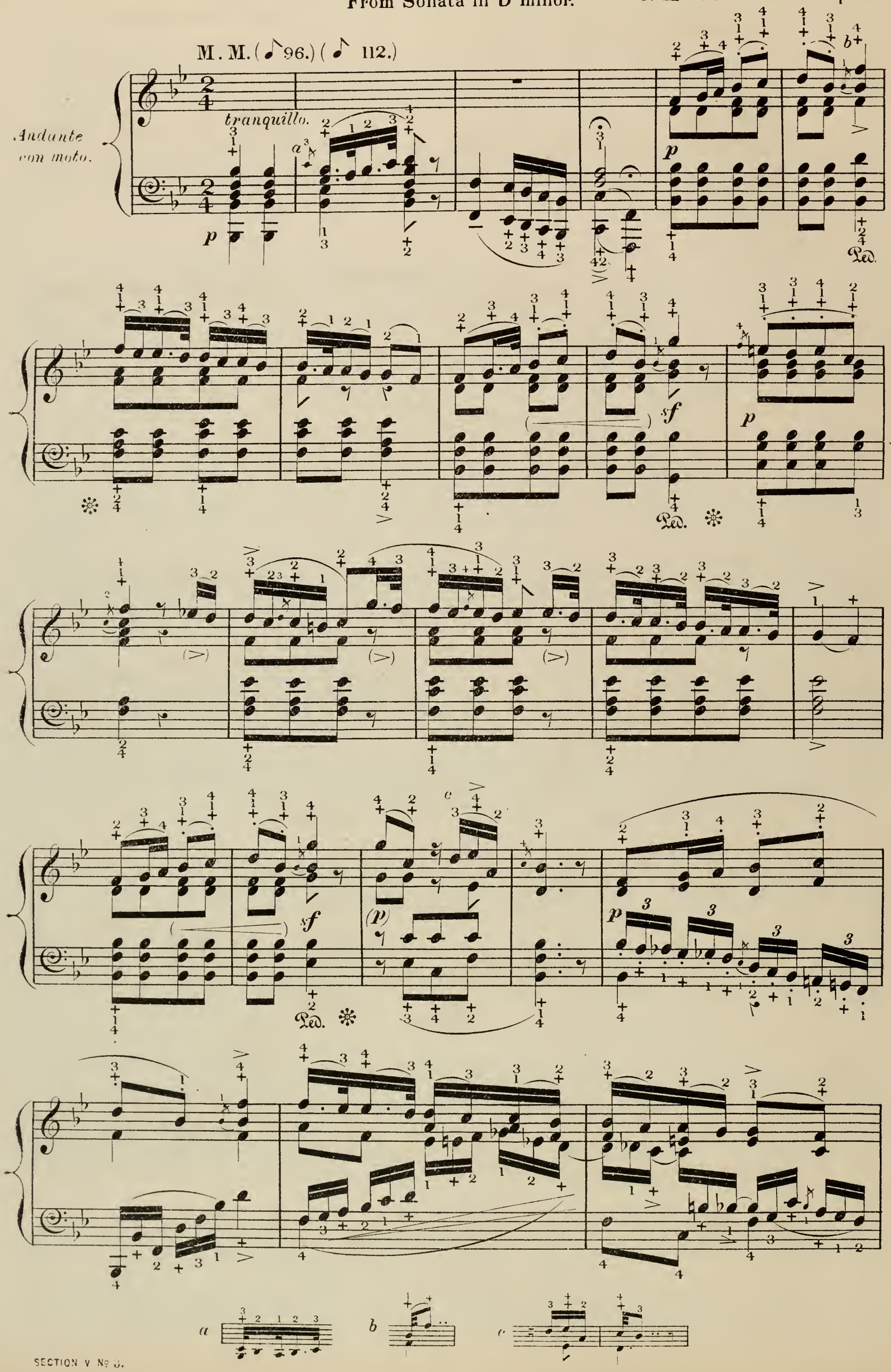
M M (♩=50)(♩=96)



ANDANTE AND RONDO.

From Sonata in D minor.

C. M. von WEBER. Op. 49.



ten.

ten.

ten.

sempre cres.

dimin.

(p)

ten.

f ten.

p

R. H.

(p)

(mp)

(p)

(mp) (p) cres. f

ff pp (mp)

(p) mf p

con fuoco crescendo. Ped. f

mf cres. sf pp 8va Ped. Ped.

8va

(mp)

ff

Ped.

p

mf

ff

decres.

Ped.

p

pp

dimin

f

p

pp

Ped.

ff Ped. p passionato. pp

ff Ped. mp p

ff Ped. ten. pp

sempre. pp

pp

p

pp

ten.

dolce.

Molto grazioso.

Ped.

(p)

(p)

cres _ _ cen _ _ _ do.

(sf)

p

sf

(poco cres.)

p

p

cres.

sf

(p)

ff con fuoco

d

sf

Ped.

Ped.

Ped. *sempre.* *f*

d

f (*sostenuto.*)

Ped. ✻ Ped. ✻

(>) (>) (>) *staec.*

f

Ped. ✻ Ped. ✻

p

(p)
leggeramente.
Ped.
Ped.
cres.
Ped.
dim.
cres _ _
cen _ _ do.
Ped.
p
Ped.
(cres)
f
Ped.
Ped.
decres.
Ped.

(p) cres. (sf)

Ped. Ped. Ped.

dimin. decres R. H.

Ped. Ped. Ped.

p (p)

Ped.

pp f pp

ritard un poco. Ped. marendo. (poco rallant.)

(pp)

RONDO.

M M (♩.=48) (♩.= 104)

Con molto vivacita.

Presto

f *sf* *p* *sf* *ff*

ten. (*sf*) *f* *sf* *p* *sf*

ten.

Ped. ✻

8va

ff *ff*

Ped. ✻

pp *sf*

sf (*p*) *ten.* *p*

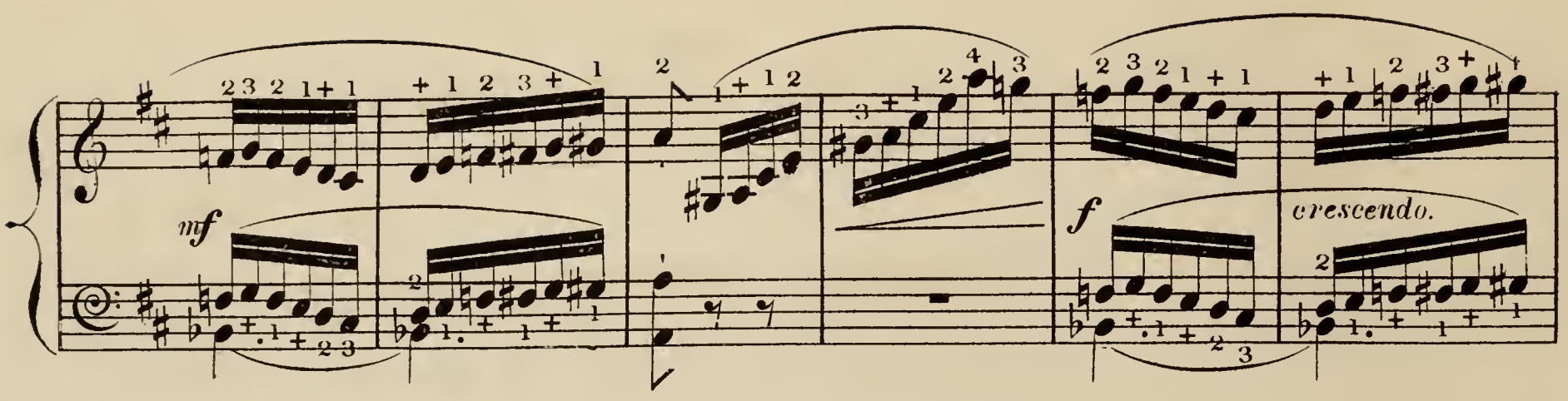
ten.

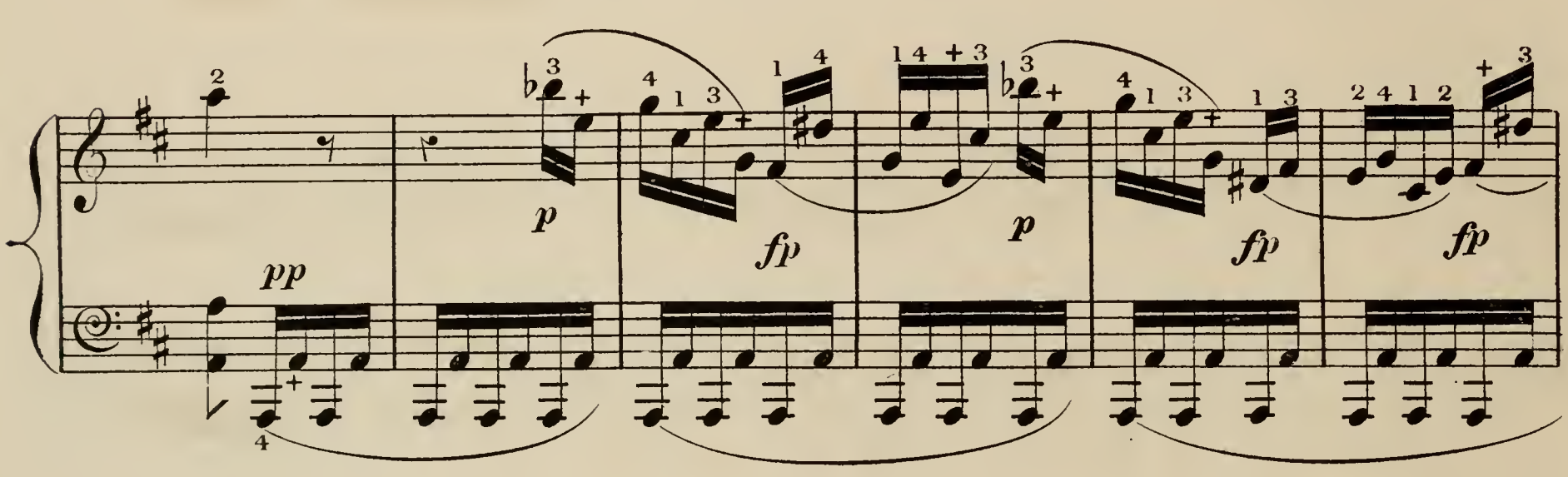
fp *fp*

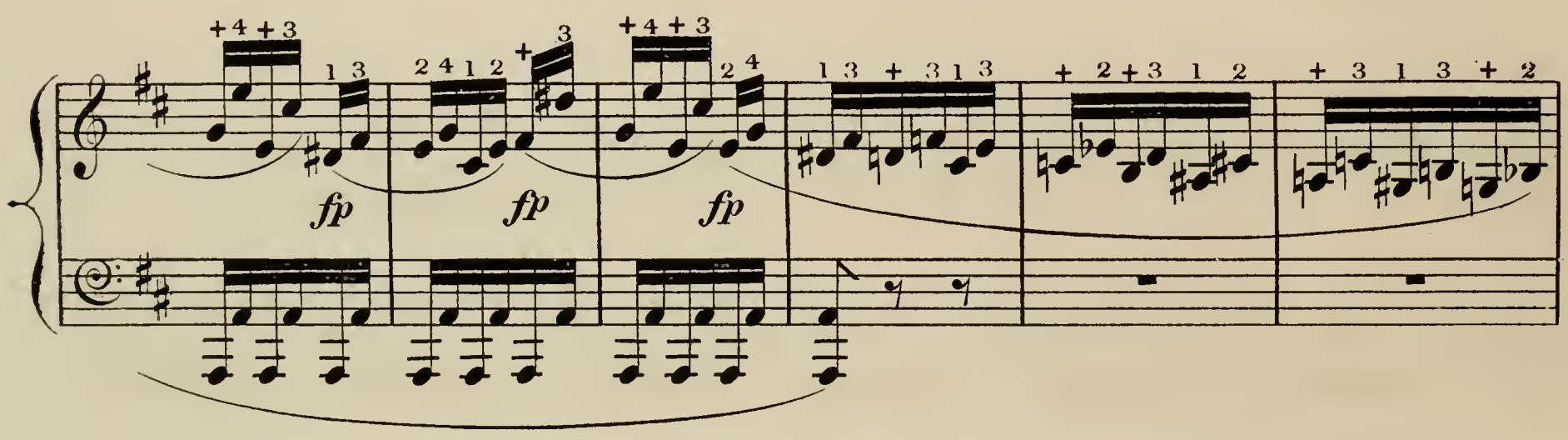
ten.

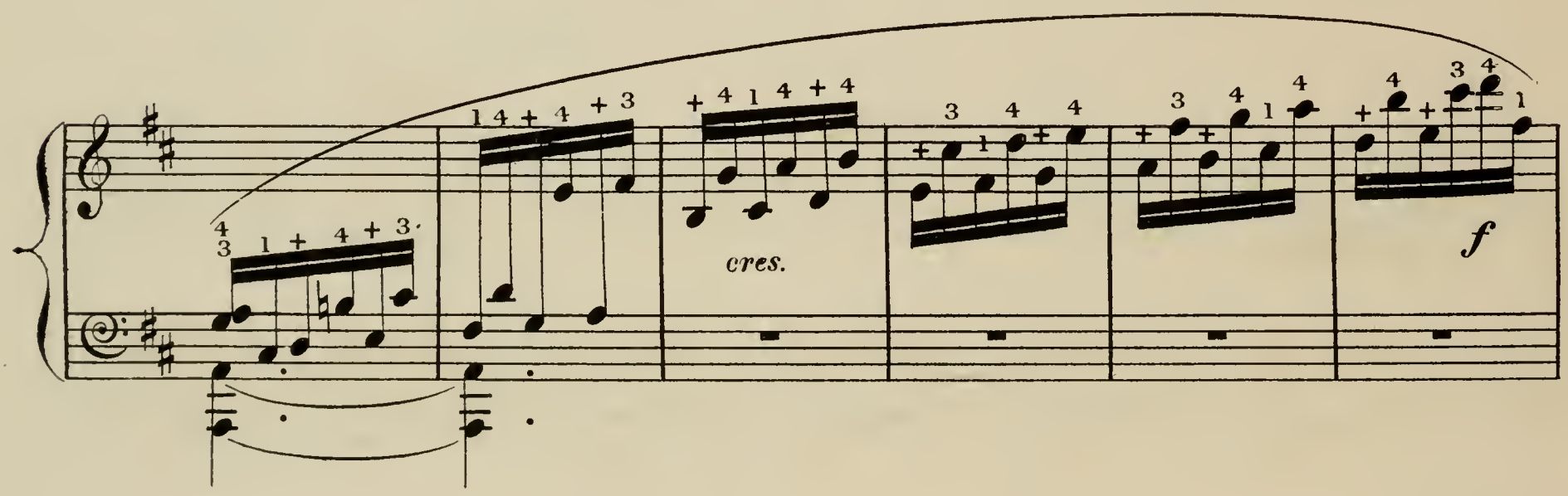
(p e leggiero.) *f* *(p)*

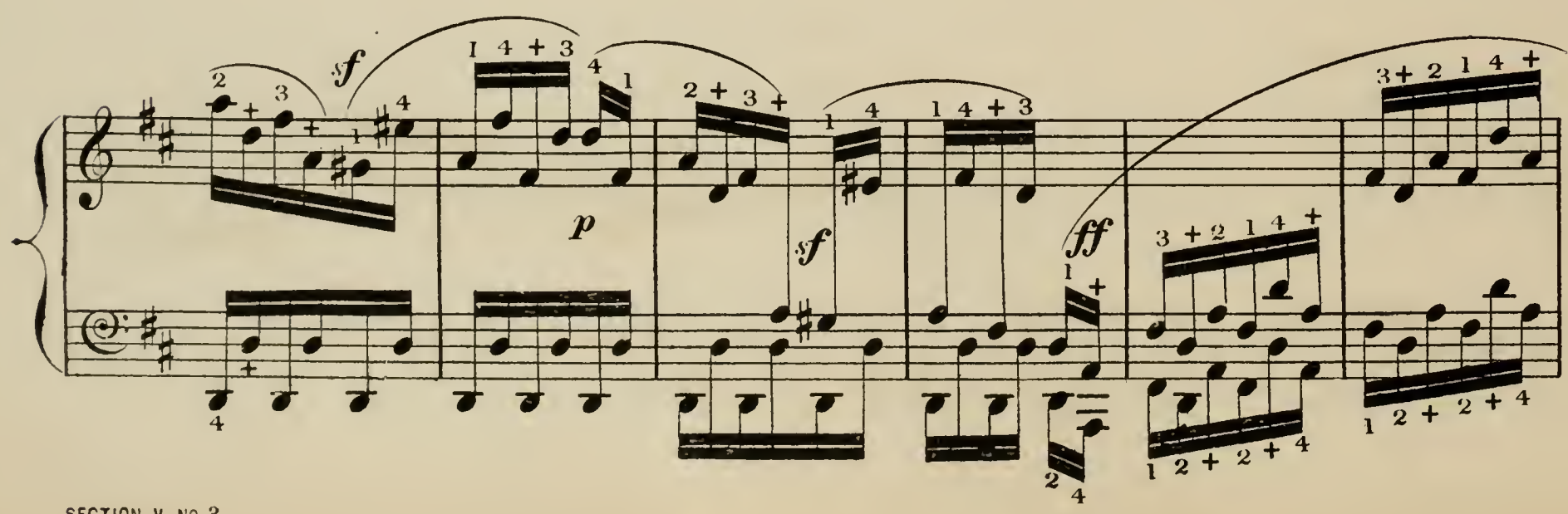
f *p*


mf
f
crescendo.


pp
p
fp
p
fp
fp


fp
fp
fp


cres.
f


sf
p
sf
ff

(sf) sf p sf ff

ten.

Ped.

8va

ff

Ped.

sempre ff

8va

ff

Ped.

8va

(sf)

diminuendo

Ped.

(p)

pp

con anima

hr

(sf)

(p)

(*mp*)

cantabile

hr

(*mf*) *hr*

(*dim.*)

f *hr*

sf

ff

(*sf*) *hr*

(*sempre* *f*)

pp

p

Ped.

e

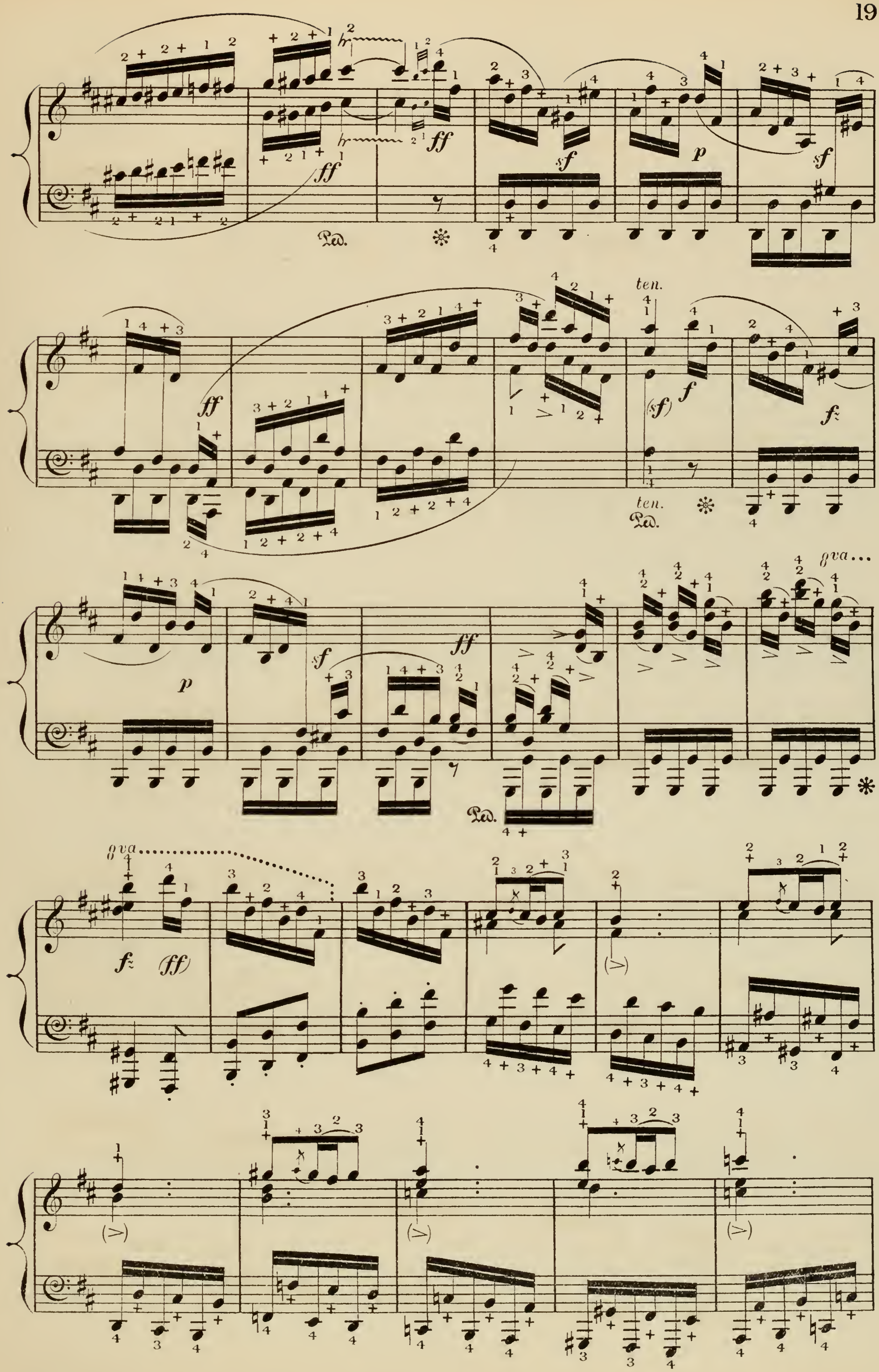
fp fp (p ed eguelmente.)

(fp) (fp)

(sempre. pp)

(fp) (fp) (fp) (fp) (fp)

crescendo assai.


ten.
8va...
8va

f (*sf*)

scherzando

(*sf*) (*sf*) (*sf*) *p*

(*sf*)

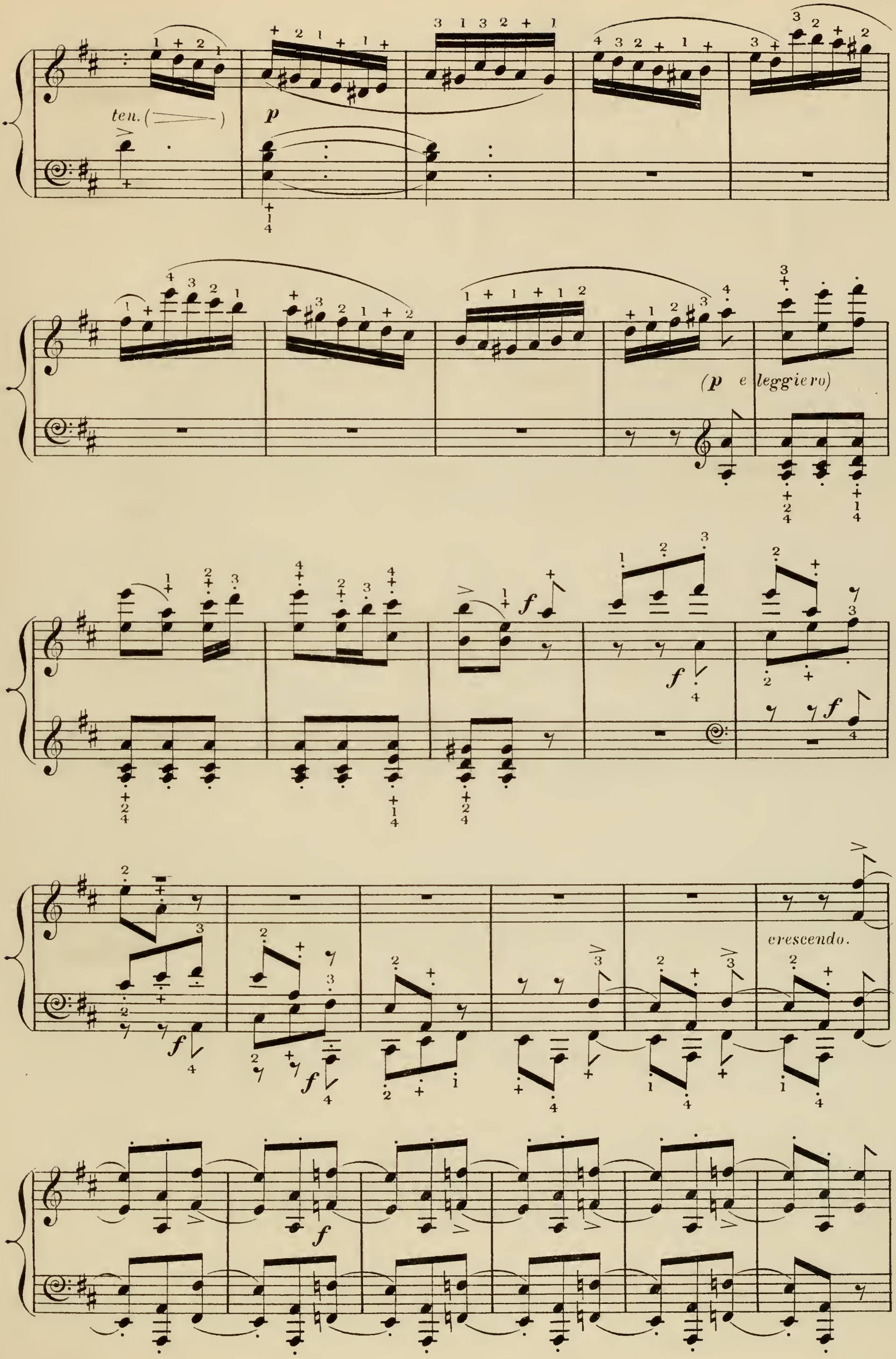
ten.

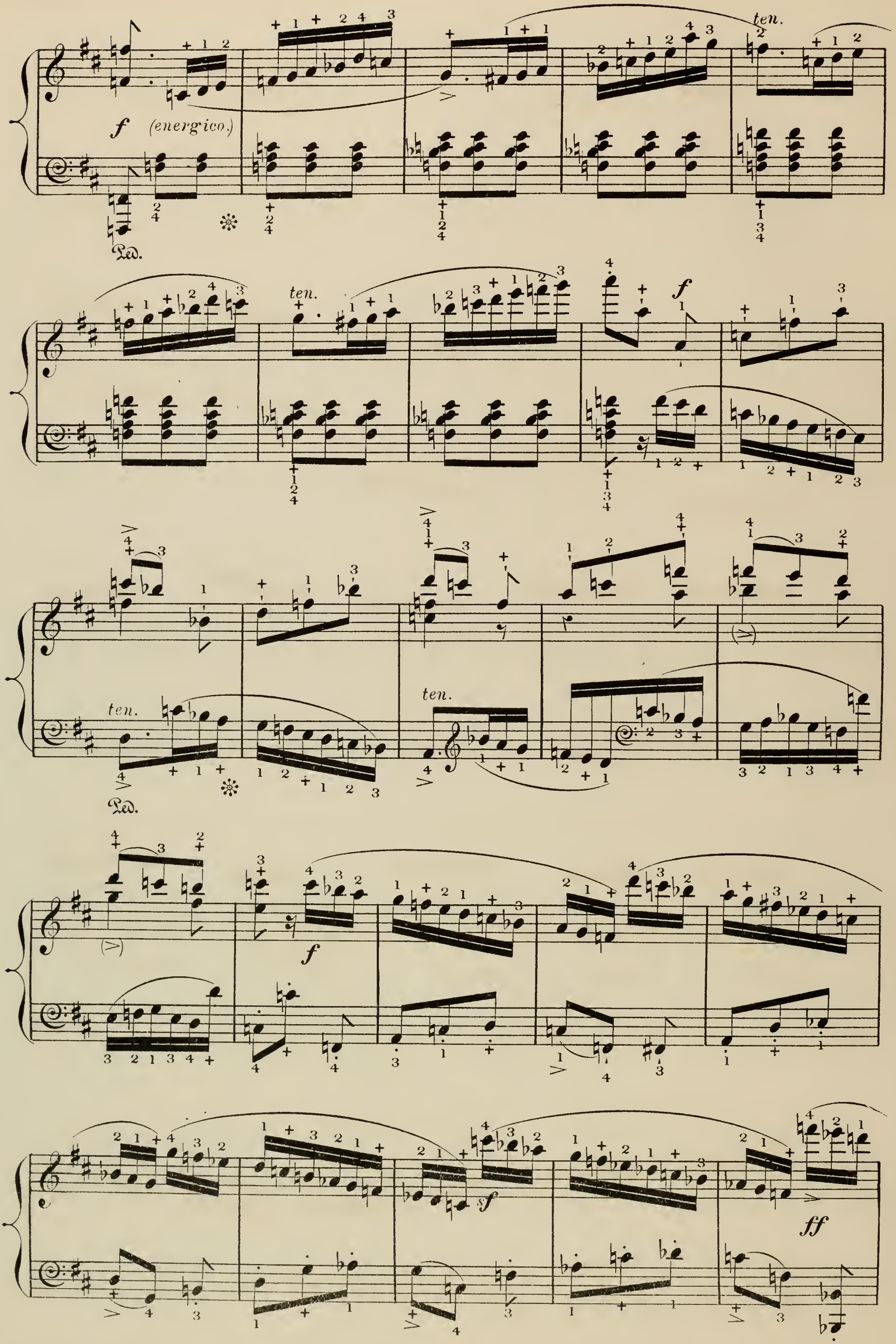
(*p*)

f

ten.

f


ten.
p
(p e leggiero)
f
crescendo.


f (energico.)
ten.
Ped.
ten.
f
ten.
ten.
Ped.
f
sf
ff

sf

sf

sf

sf

(sempre ff)

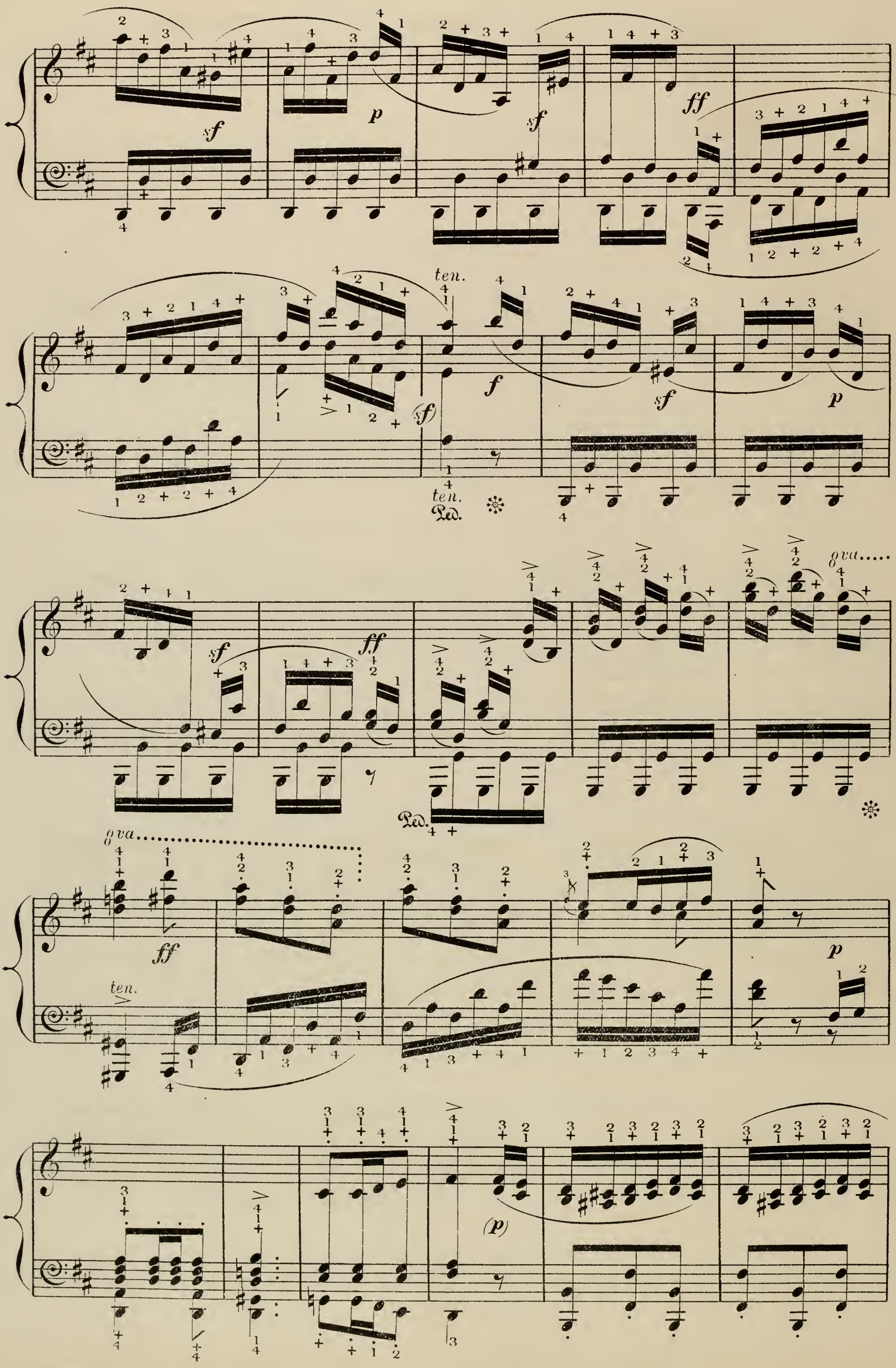
8va

8va

8va

ff

Ped.


sf
p
sf
ff
ten.
f
sf
p
ten.
Ped.
sf
ff
Ped.
8va
8va
ff
ten.
p
(p)

ten.

p

ten.

sf

sf

Ped.

p

con affetto.

hr

hr

hr

hr

hr

sf

p

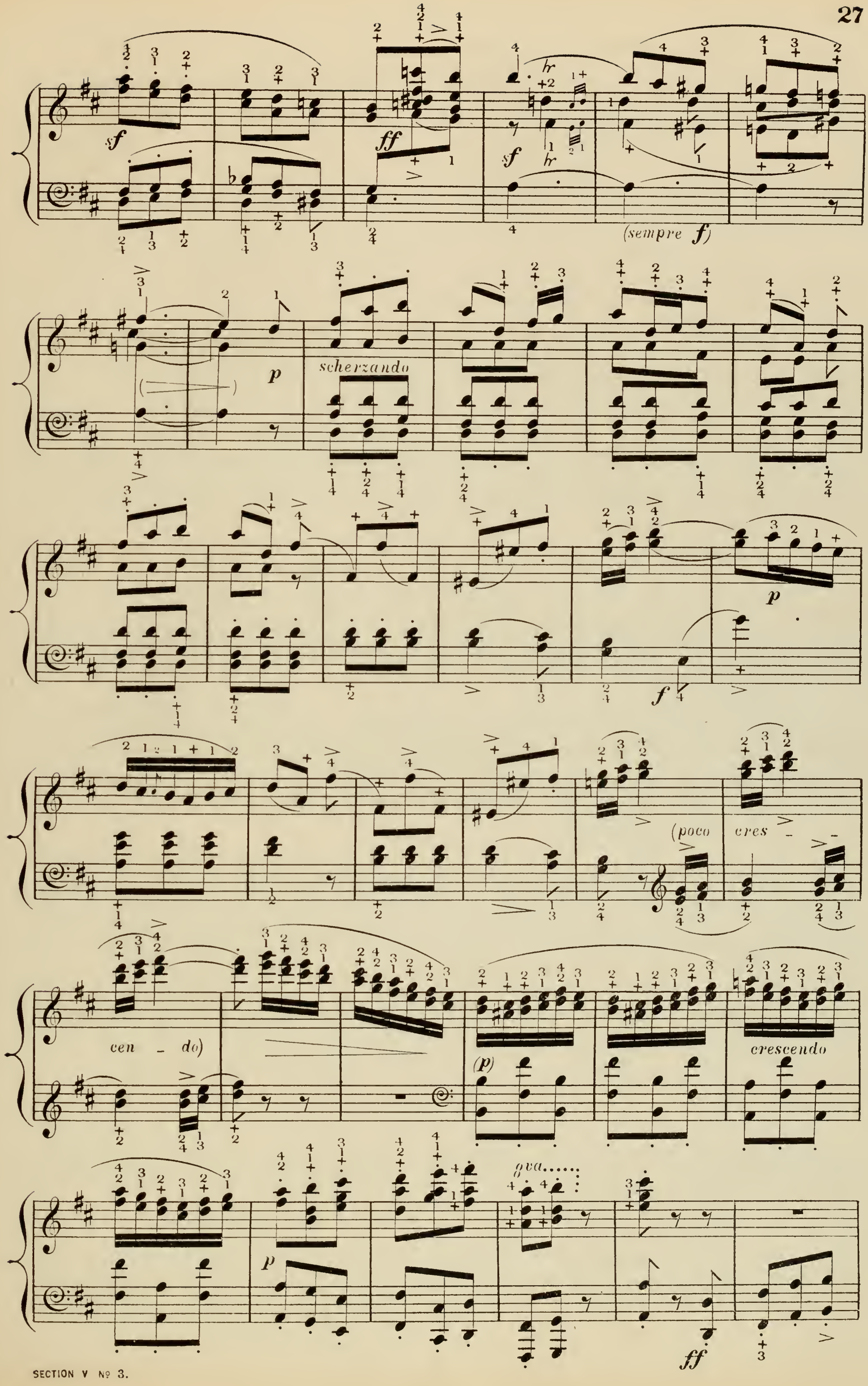
(*mp*)

cantabile *con anima* *ten.*

(*dim.*)

mf

f


sf
ff
sf
(sempre f)
p
scherzando
p
f
(poco cres - cen - do)
(p)
crescendo
p
8va
ff

8va

ff sf ff sf

ten.

(ff) sf ff sf

Ped.

8va

sf sempre. ff

Ped.

hr

(molto cres.)

hr

8va

(sf)

ff

Ped.

8va

ff

fz

fz

sf

sf

(diminuendo)

(p)

pp

ff

Ped.

SECTION V. N° 4.

CHARLES HALLÉ'S

PRACTICAL

Pianoforte School.

LA CHASSE

STUDY IN E FLAT,

Op. 29.

BY

STEPHEN HELLER.

ENT. STA. HALL.

PRICE 4/6

FORSYTH BROTHERS,

272a Regent Circus Oxford Street, London

AND

Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

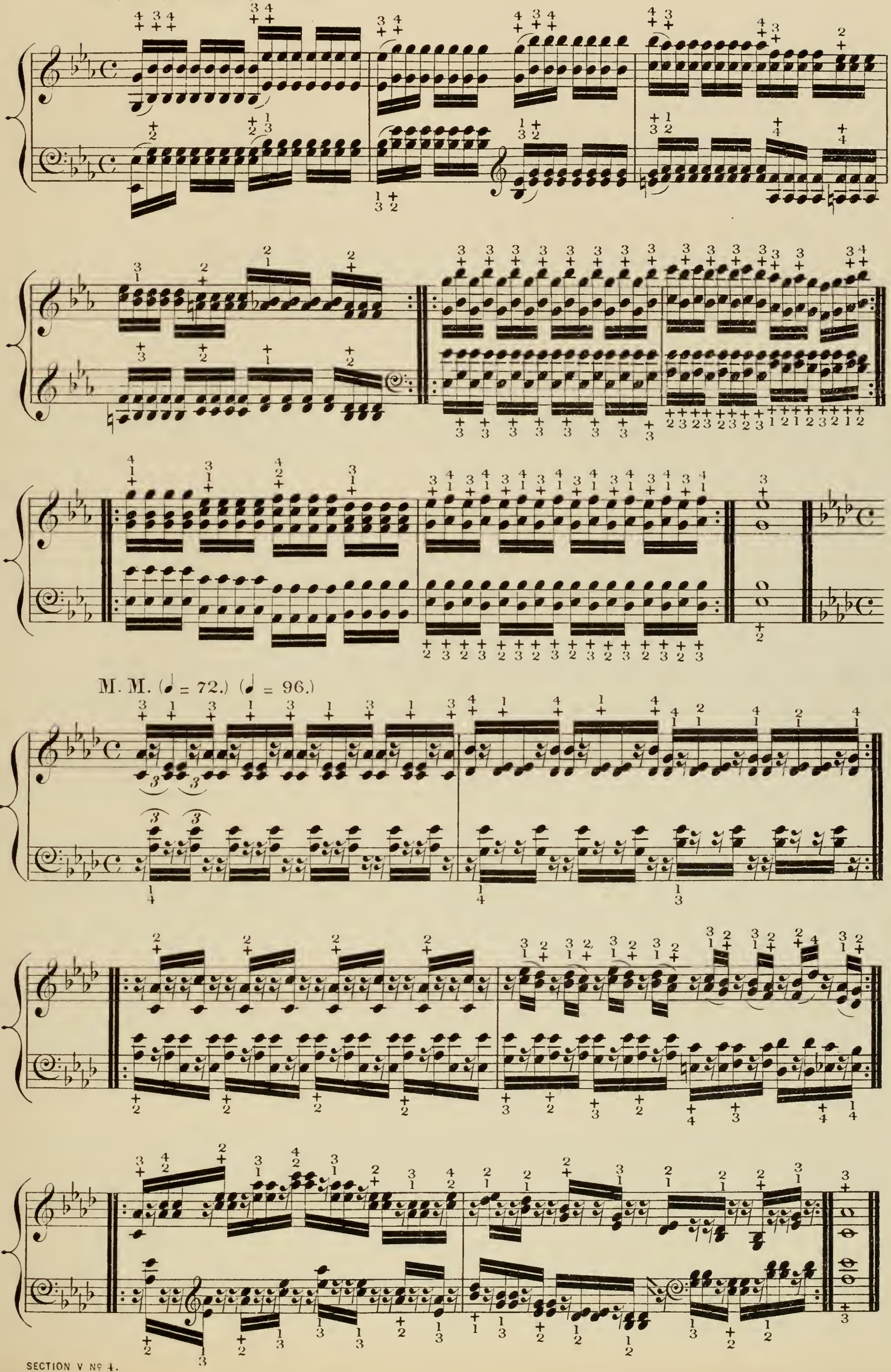
CHARLES HALLE.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well

DAILY EXERCISES.

Each repeat to be played six times without stopping.

M. M. (♩ = 84.) (♩ = 108.)



M. M. (♩ = 72.) (♩ = 96.)

LA CHASSE.

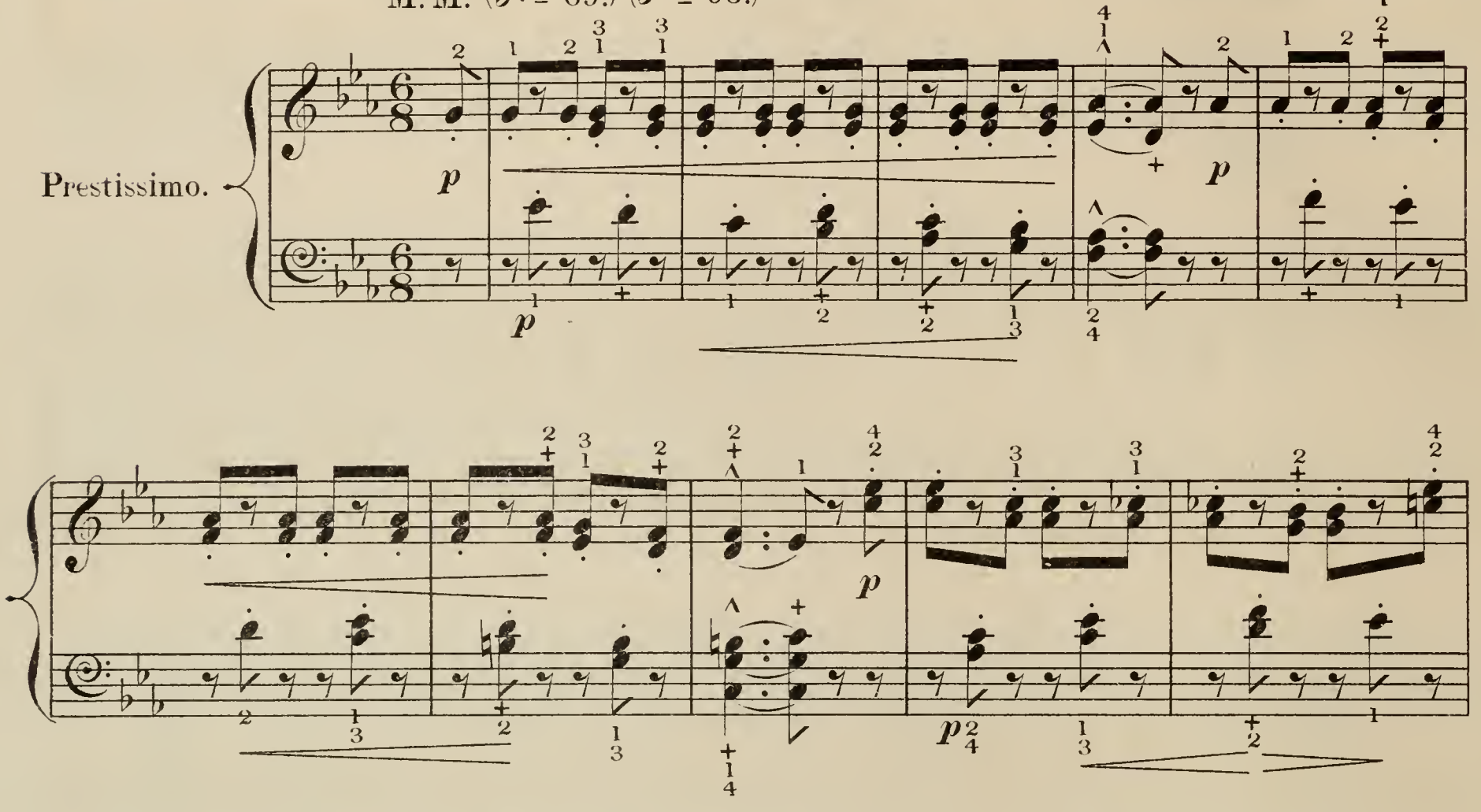
ETUDE.

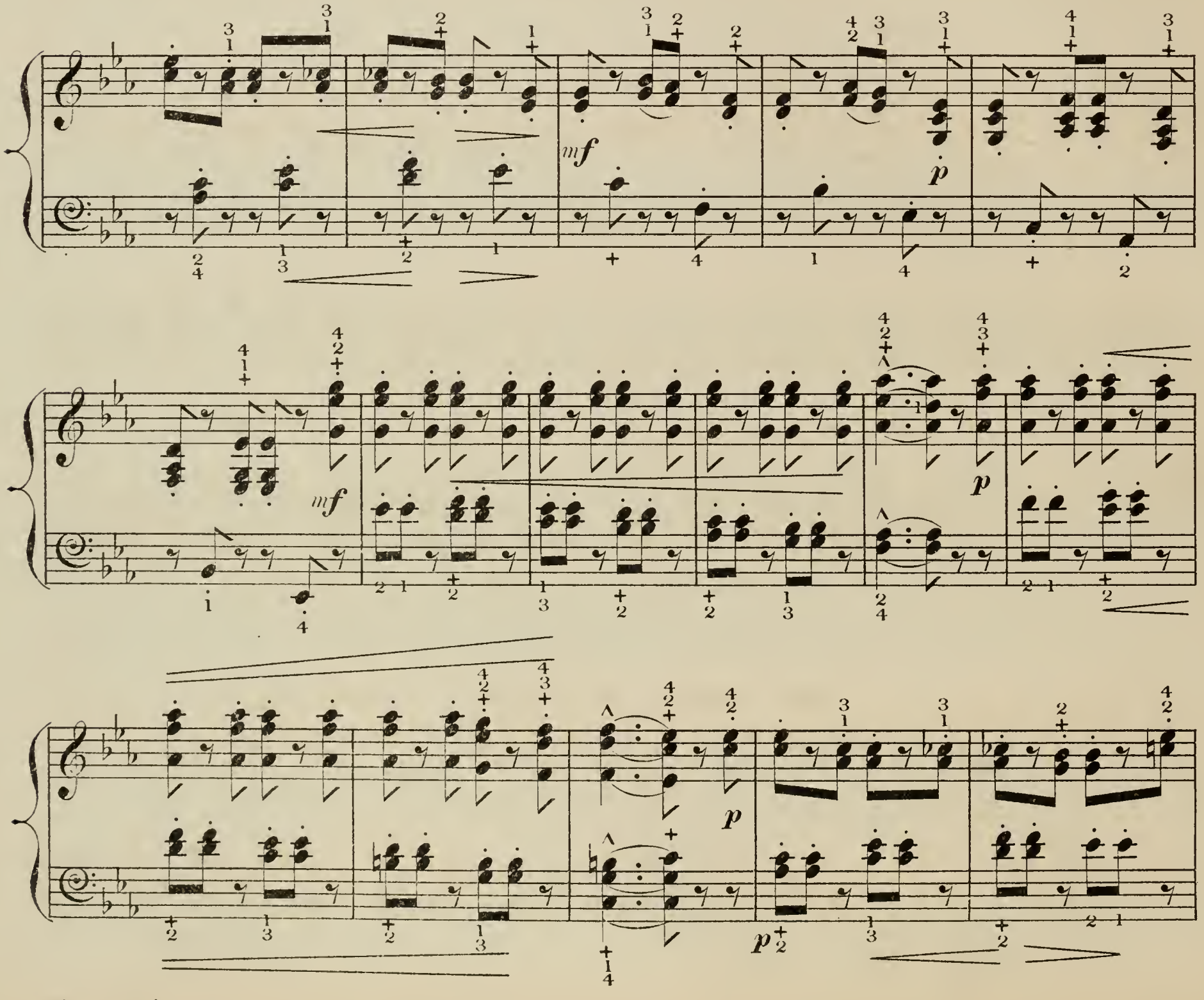
...("La meute est déchainée, les fanfares éclatent. Messire le Roi Philippe, sur son ardent coursier, s'efforce à dissiper le chagrin que lui cause le trépas de sa mie Agnès de Méranie.") (BALLADE DE HUET LE NORMAND.)

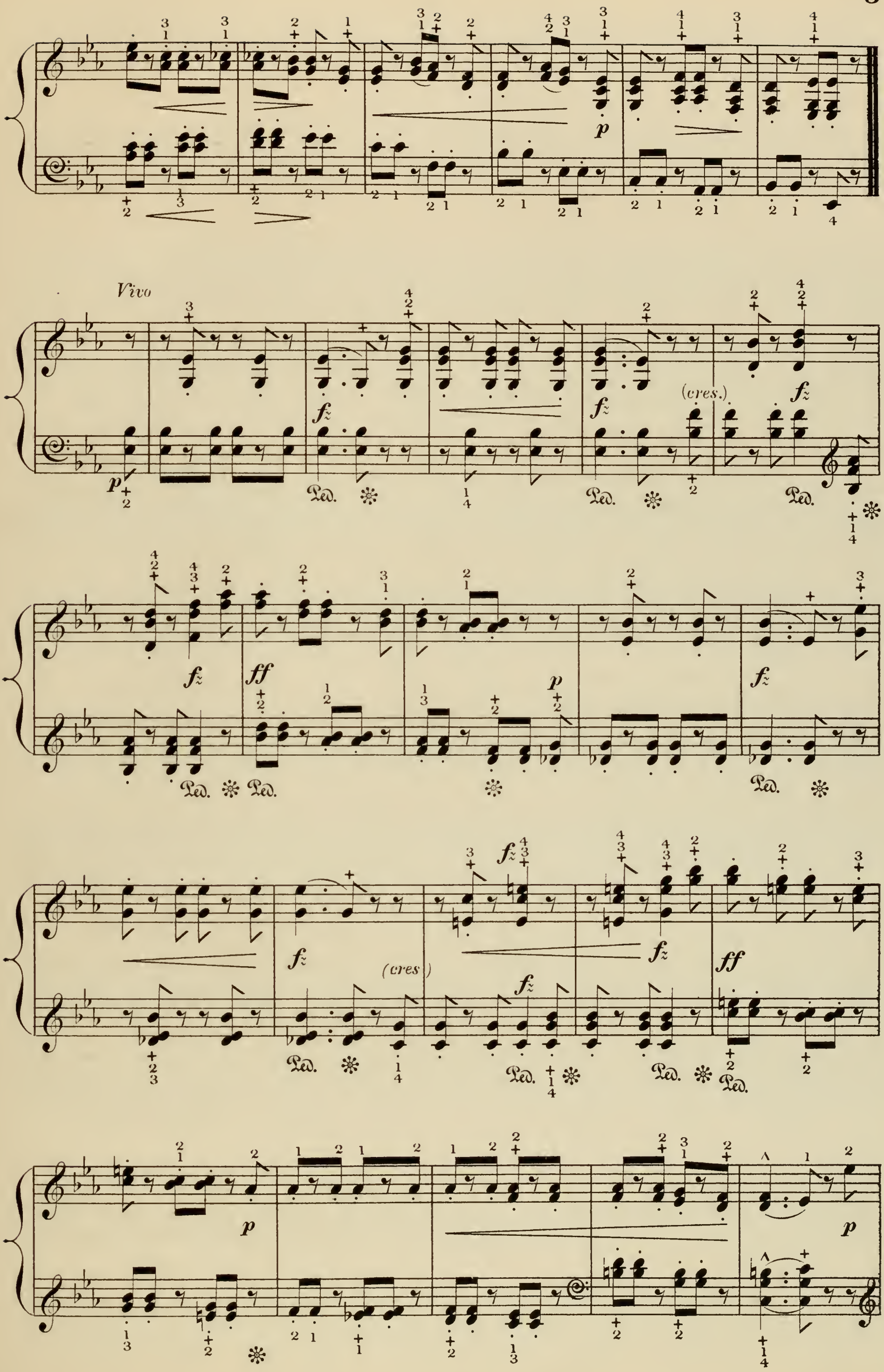
M. M. (𝅗𝅥. = 69.) (𝅗𝅥. = 96.)

S. HELLER Op. 29.

Prestissimo.






Vivo
(cres.)
(cres)

leggierissimo

pp

pp

mf

poco – –

a – – –

cre – –

scen – – –

do – –

(molto cres.)

Ped. ✻

Ped. ✻

ff

dim.

Ped. ✻

Ped. ✻

Ped. ✻

(mf)

poco ritenuto

(e cres.)

a tempo

f

p

fz *p*

fz *p*

cantabile

p

Ped. ✻

Ped. ✻

fz *p* *fz* *p*

Ped. ✻

fz *p*

Ped. ✻ *p*

fz *p* *p*

sotto voce *p*

espressivo

Ped.

Ped. ✻

espressivo

perdendosi

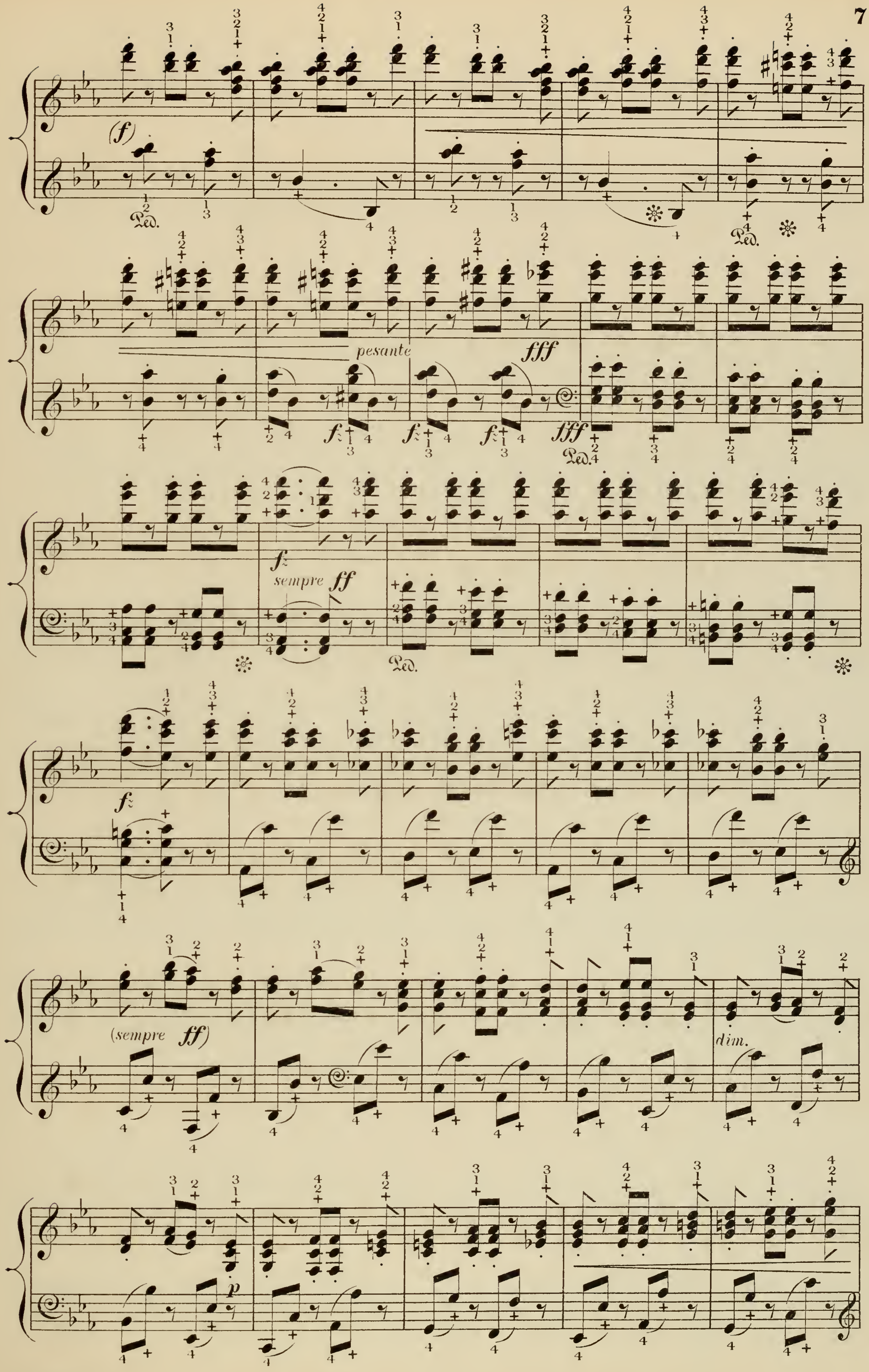
pp

pp

poco a poco cres cen

do sempre molto cre scen do

Ped.


(f)
Ped.
pesante
fff
fz
sempre ff
(sempre ff)
dim.
p

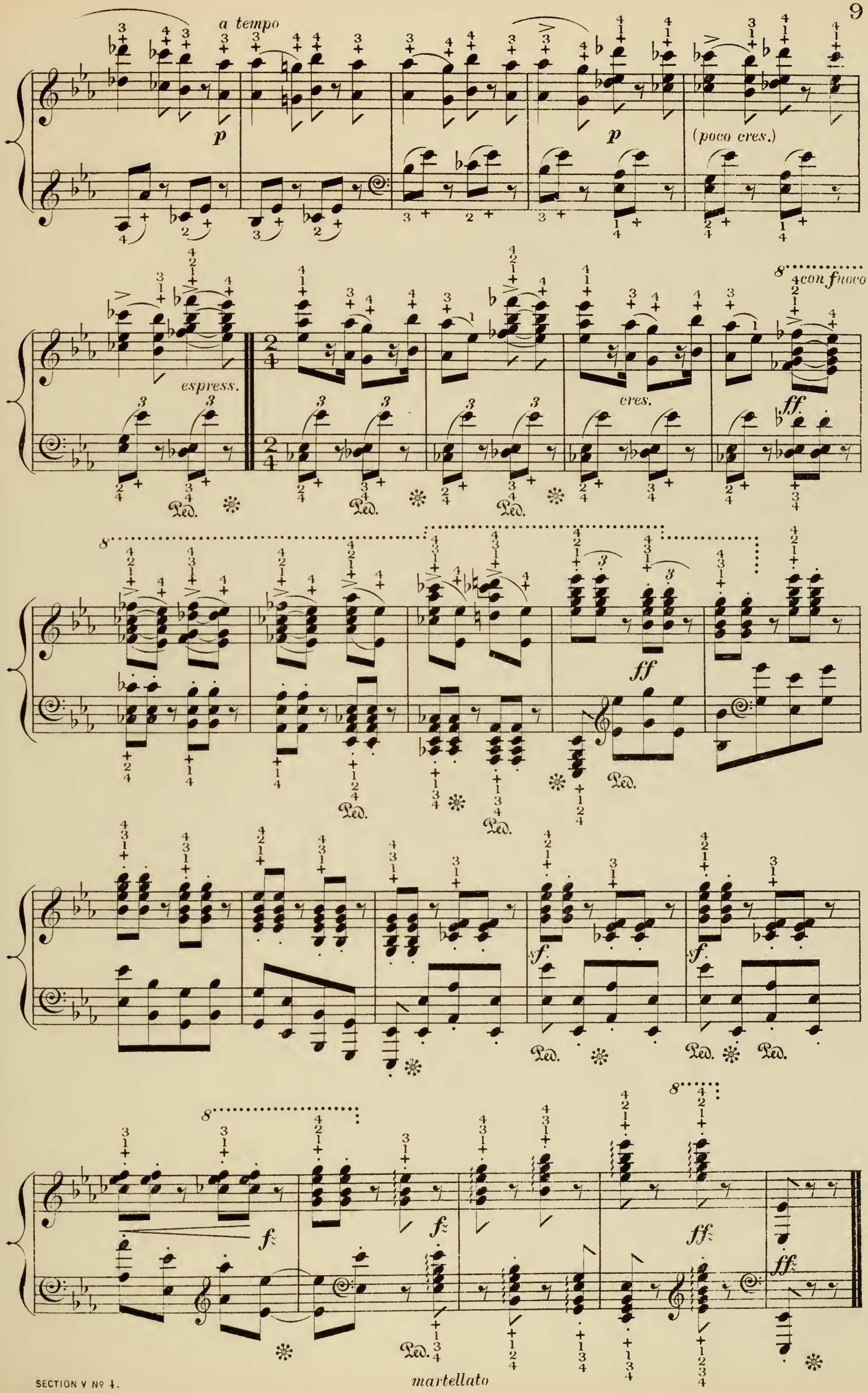
f *fz* *fz* Ped. Ped.

8 *cre* *scen* *do* Ped. Ped.

8 *f* *f* *fz* *f*

fz *con furore* *sf* *sf* *sf* Ped. Ped. Ped.

8 *dim. poco rit.* *espressivo*


a tempo
p
p
(poco cres.)
espress.
cres.
con fuoco
ff
ff
sf
sf
fz
fz
ffz
ffz
Ped.
martellato

SECTION V. Nº 5.

CHARLES HALLÉ'S

PRACTICAL

Pianoforte School.

SONATA

"LES ADIEUX, L'ABSENCE ET LE RETOUR"

Op. 81.

BY

L. VAN BEETHOVEN.

Ch. H.

ENT. STA. HALL

PRICE 6s/

FORSYTH BROTHERS,

272a Regent Circus, Oxford Street, London

AND

Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered,* except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression,* where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

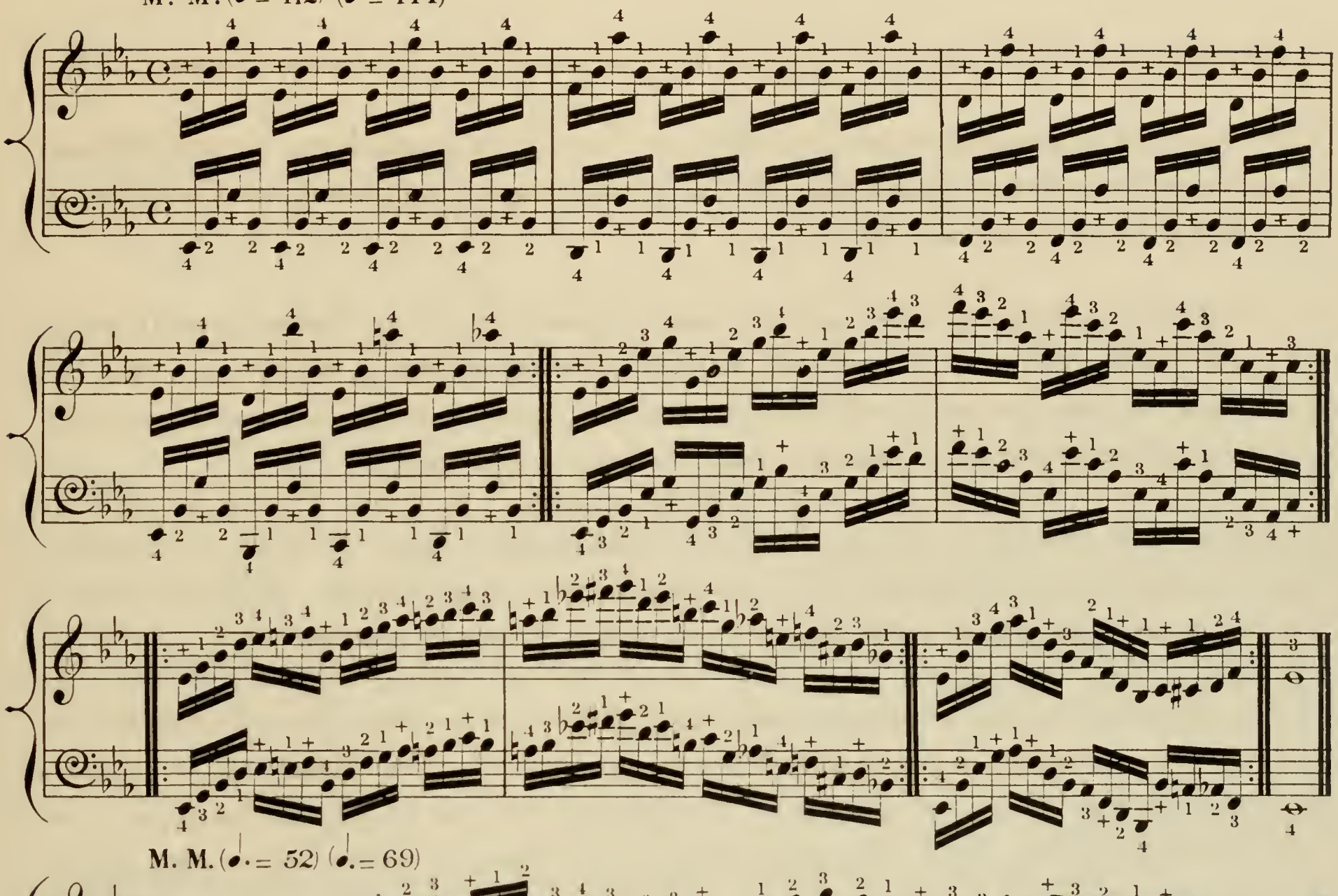
CHARLES HALLÉ.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well.

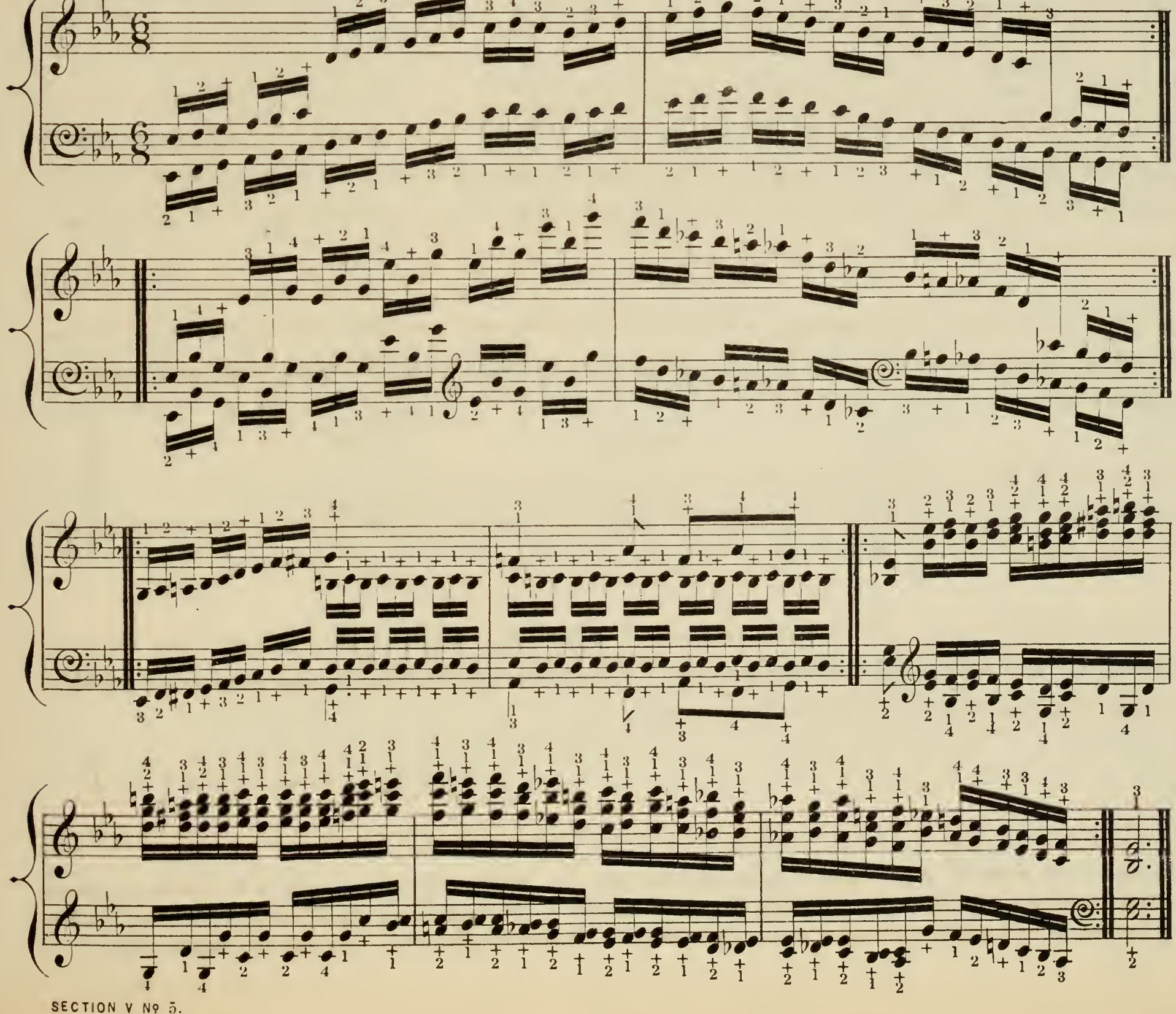
DAILY EXERCISES.

Each repeat to be played twelve times without stopping.

M. M. (♩ = 112) (♩ = 144)



M. M. (♩. = 52) (♩. = 69)



SONATA.

L. van BEETHOVEN. Op. 81.

LES ADIEUX.

M. M. (♩ = 56) (♩ = 60)

Adagio.

p espressivo.

cres.

sf *p*

(*piu. p*)

(*piu p*)

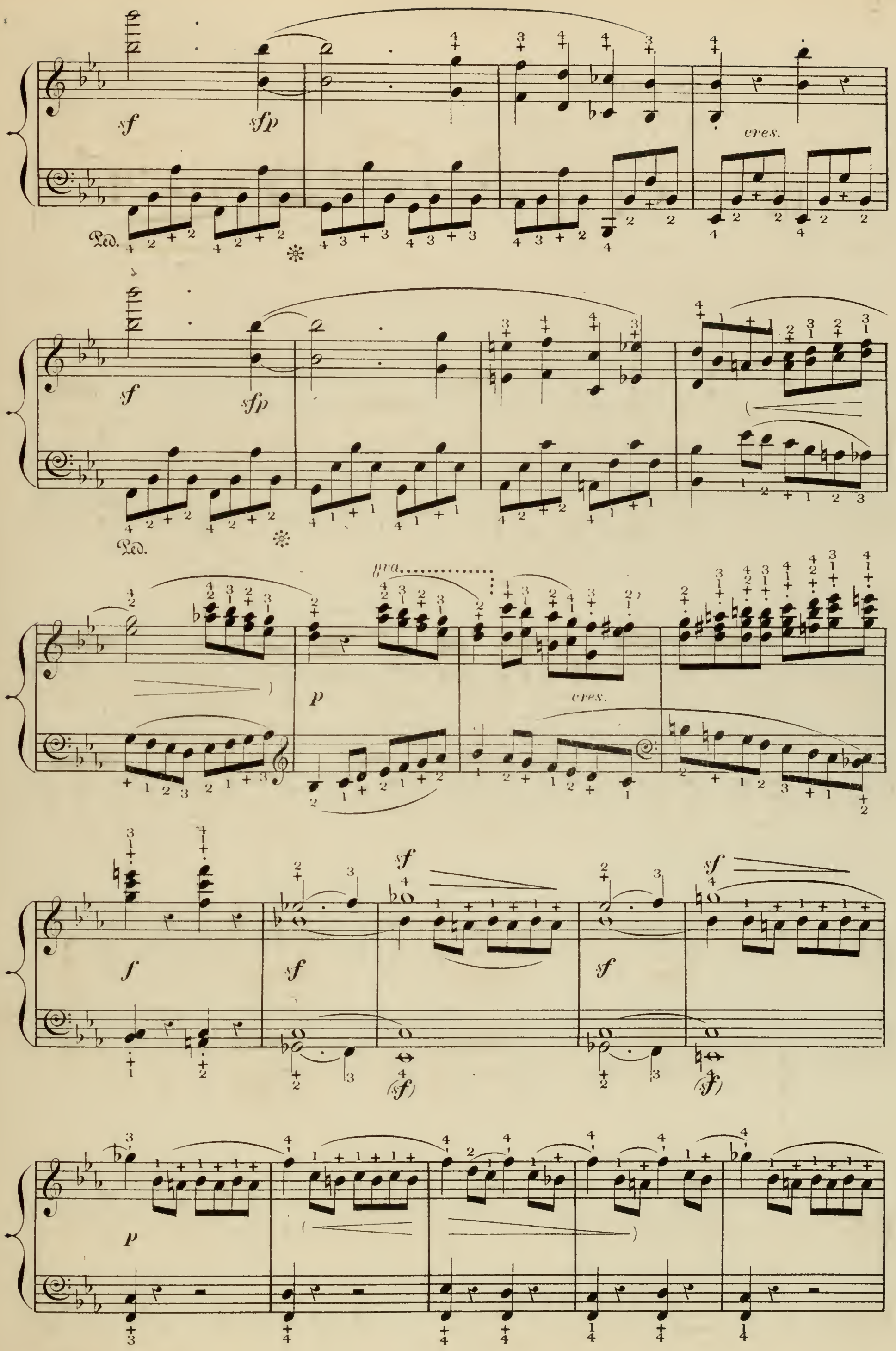
pp

Allegro. M. M. (𝅗𝅥 = 92) (𝅗𝅥 = 116)

f

sf *p*

cres.


sf
sfp
cres.
Ped.
sf
sfp
Ped.
8va
p
cres.
f
sf
sf
sf
sf
(sf)
(sf)
p

espressivo.

sf

sf

espressivo.

sf

sf

p

1. 2.

p *f*

p *p*

cres. *f* *p*

Ped. ✻

sempre dim.

pp

cres.

Ped.

f

sf *p*

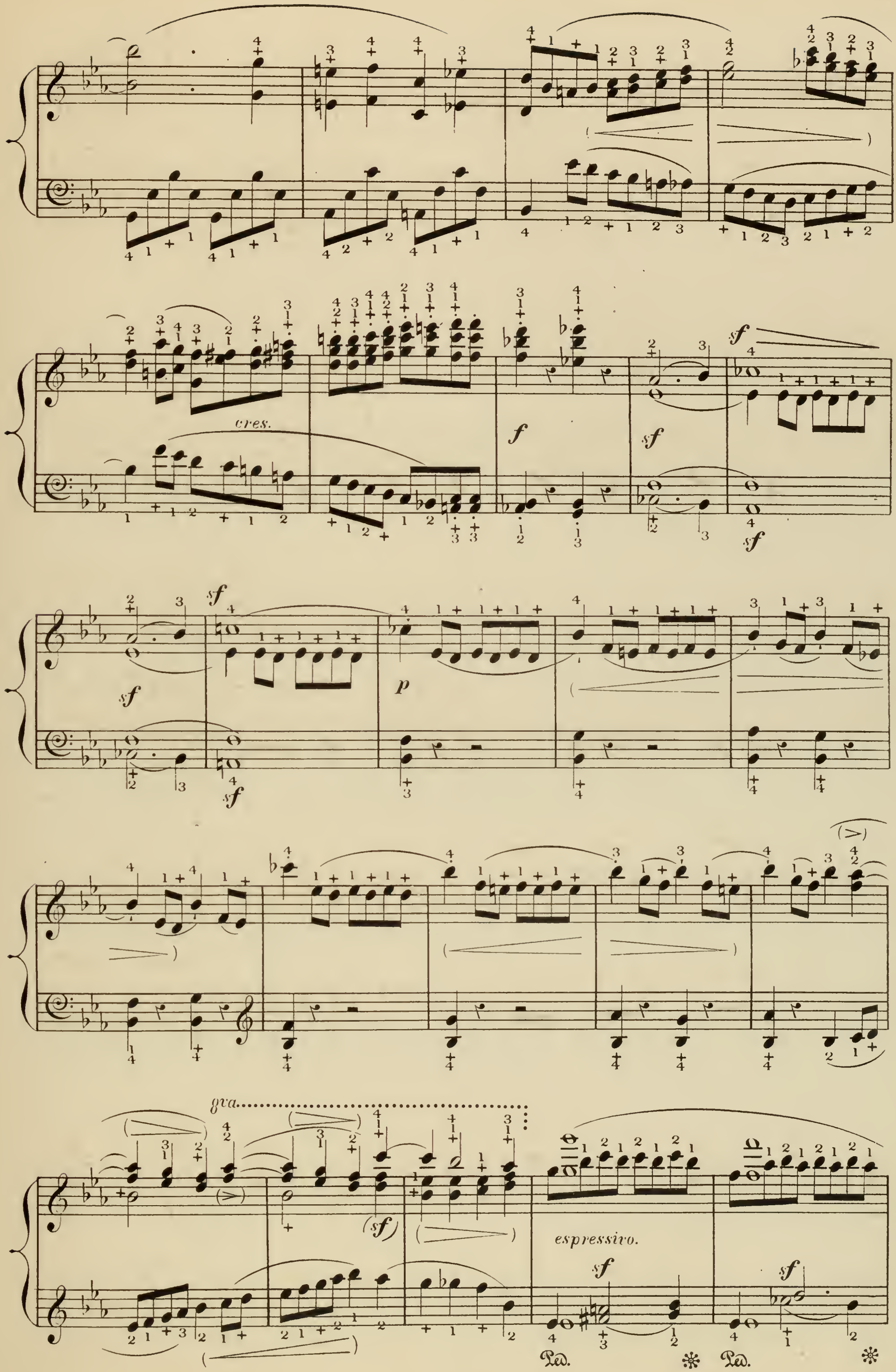
cres.

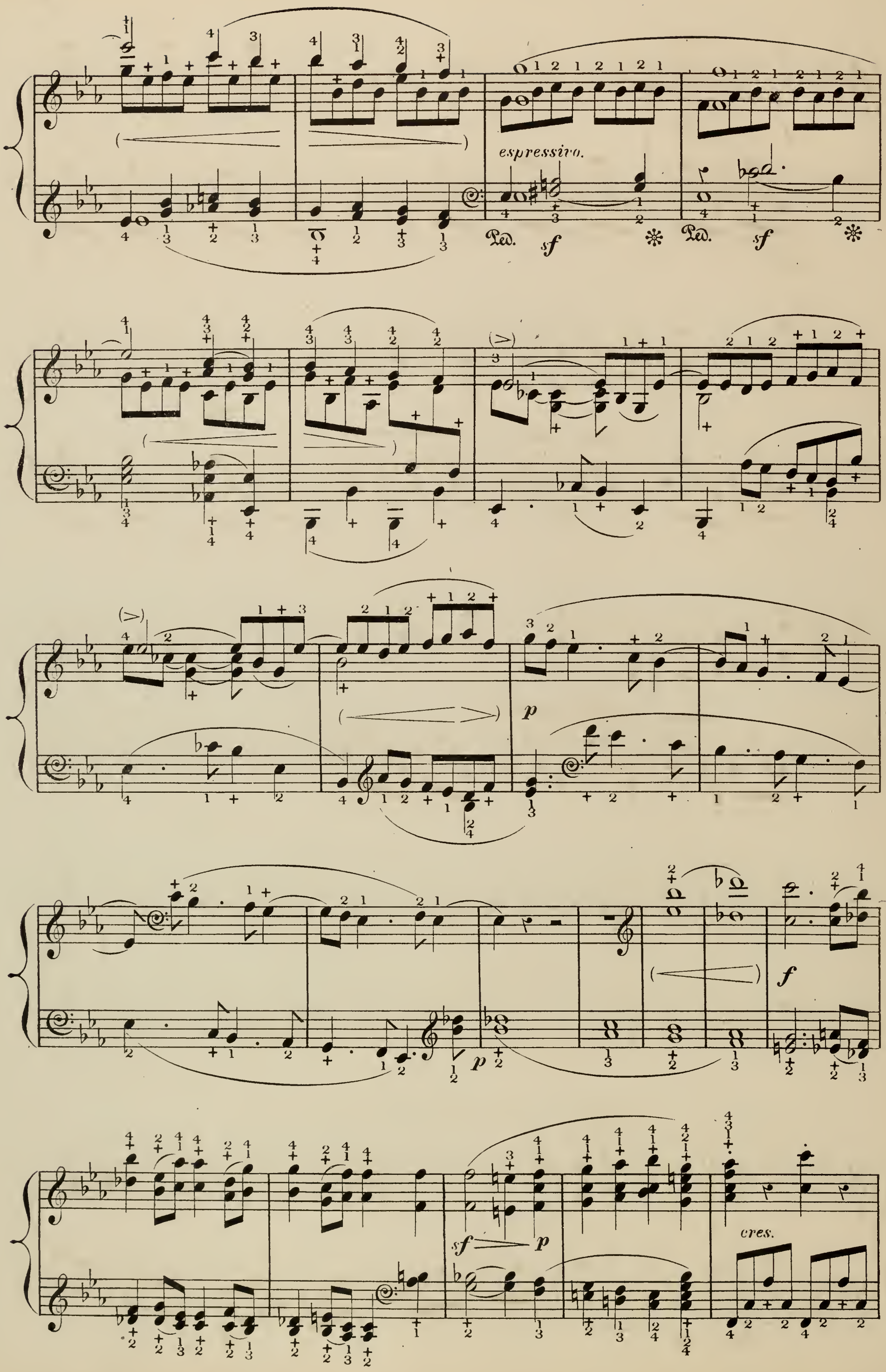
f *sfp*

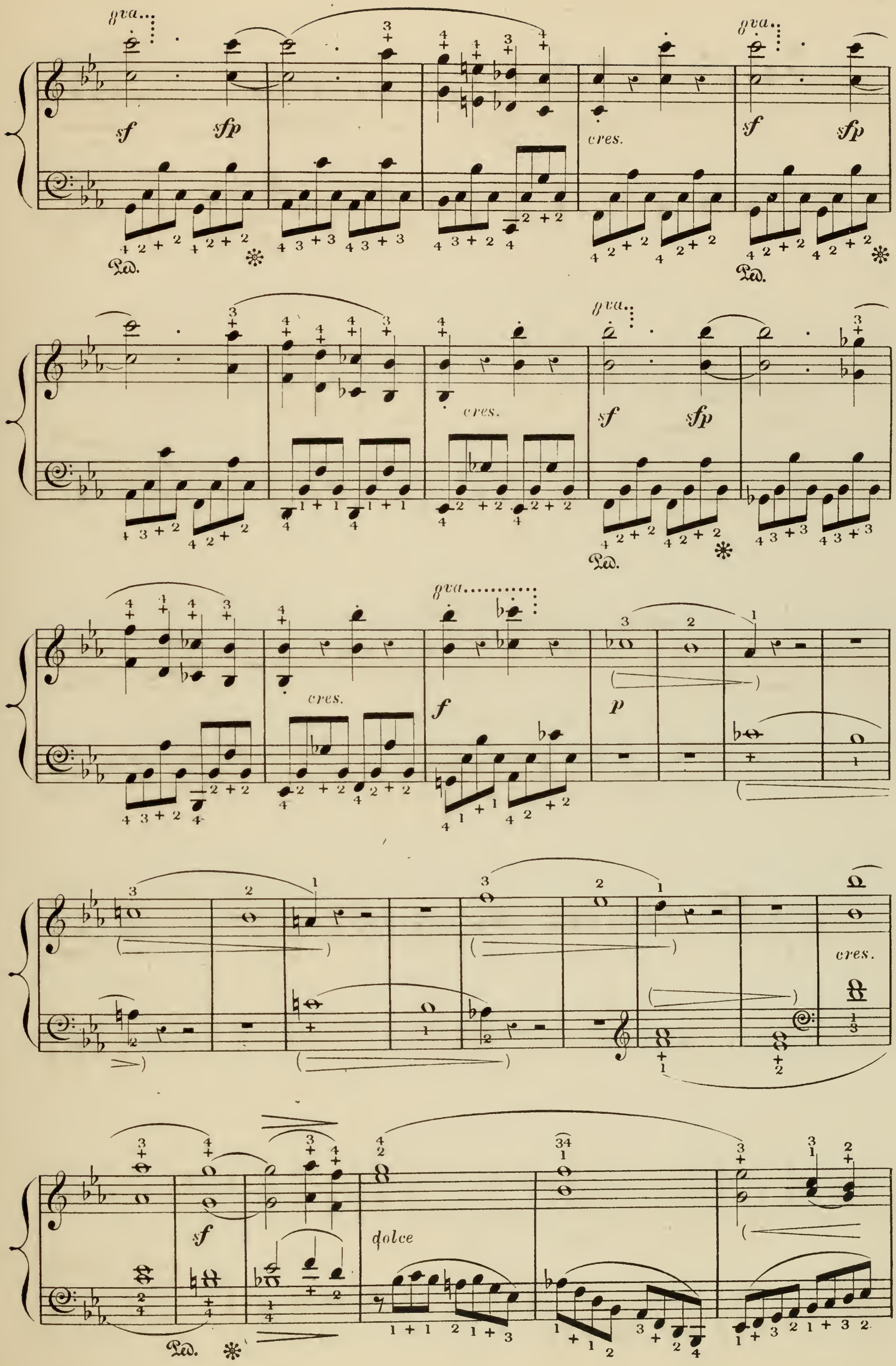
cres.

f *sfp*

Ped. Ped.


cres.
f
sf
p
8va
(sf)
espressivo.
Ped.


espressivo.
Ped.
sf
Ped.
sf
p
p
f
sf
p
cres.


8va
sf
sfp
cres.
Ped.
f
p
dolce

8va

cres

Ped. Ped.

p dolce

8va

crescendo

Ped. Ped.

dimin.

p

(sempre p)

simplice

cres.

p

pp

8va

pp

8va

pp

ppp

f

Ped.

SECTION V № 5.

L'ABSENCE.

M. M. (♪ = 54) (♪ = 63)

Andante espressivo.

p

cres.

dim. *(p)*

cres. *sf*

sf *sf* *sf*

p

poco ritard.

cres.

a tempo

p *cantabile.*

cres.

Ped.

a *hr*

cres.

p

Ped. ✻

f *sf* *dim.*

sf *f* *dim.*

(p)

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f *dim.* *p* *cres.* *sf*

sf *sf* *sf* *p* *poco ritard.* *cres.*

a

a tempo.

p cantabile.

cres.

Ped. ✻

p

cres.

Ped. ✻

sf *f* *dim.*

sf *f* *dim.*

(*p*)

Ped. ✻

pp

pp

Ped. ✻

LE RETOUR.

M. M. (♩. = 88) (♩. = 112)

Vivacissimamente.

f

Ped. ✻

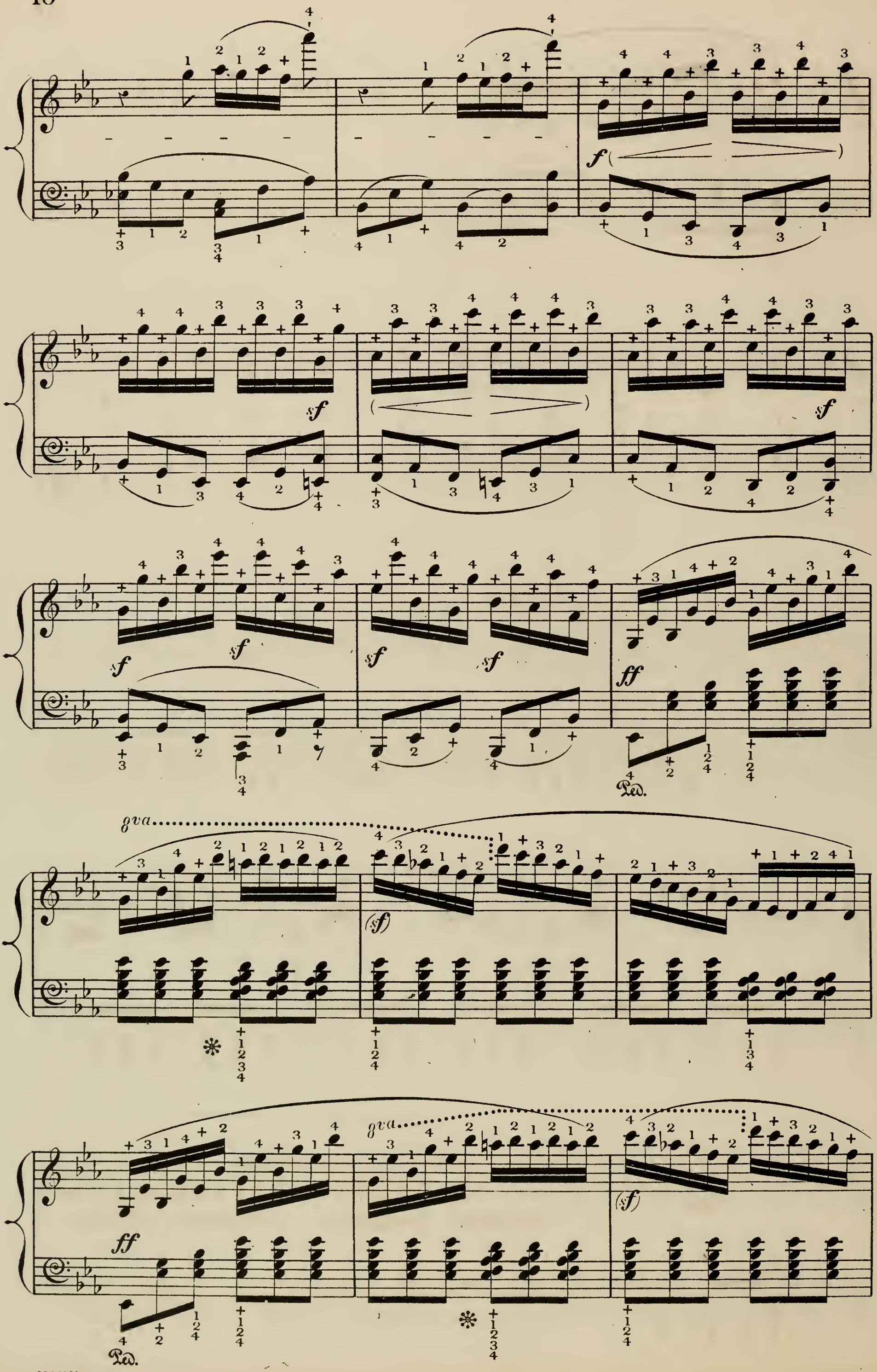
(ff *dim* - -

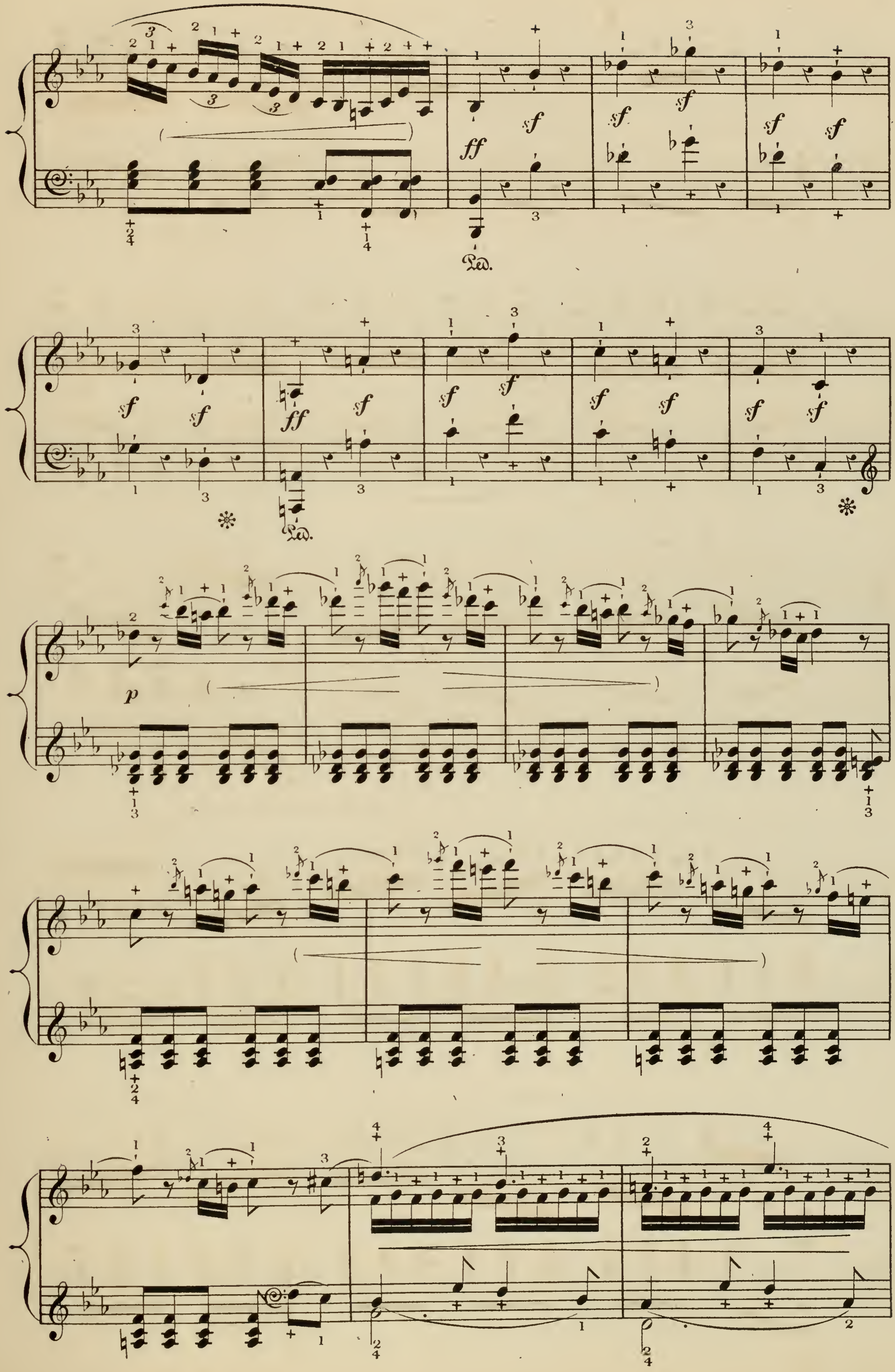
- - - *inu* - - - *en* - - - - - - *do)*

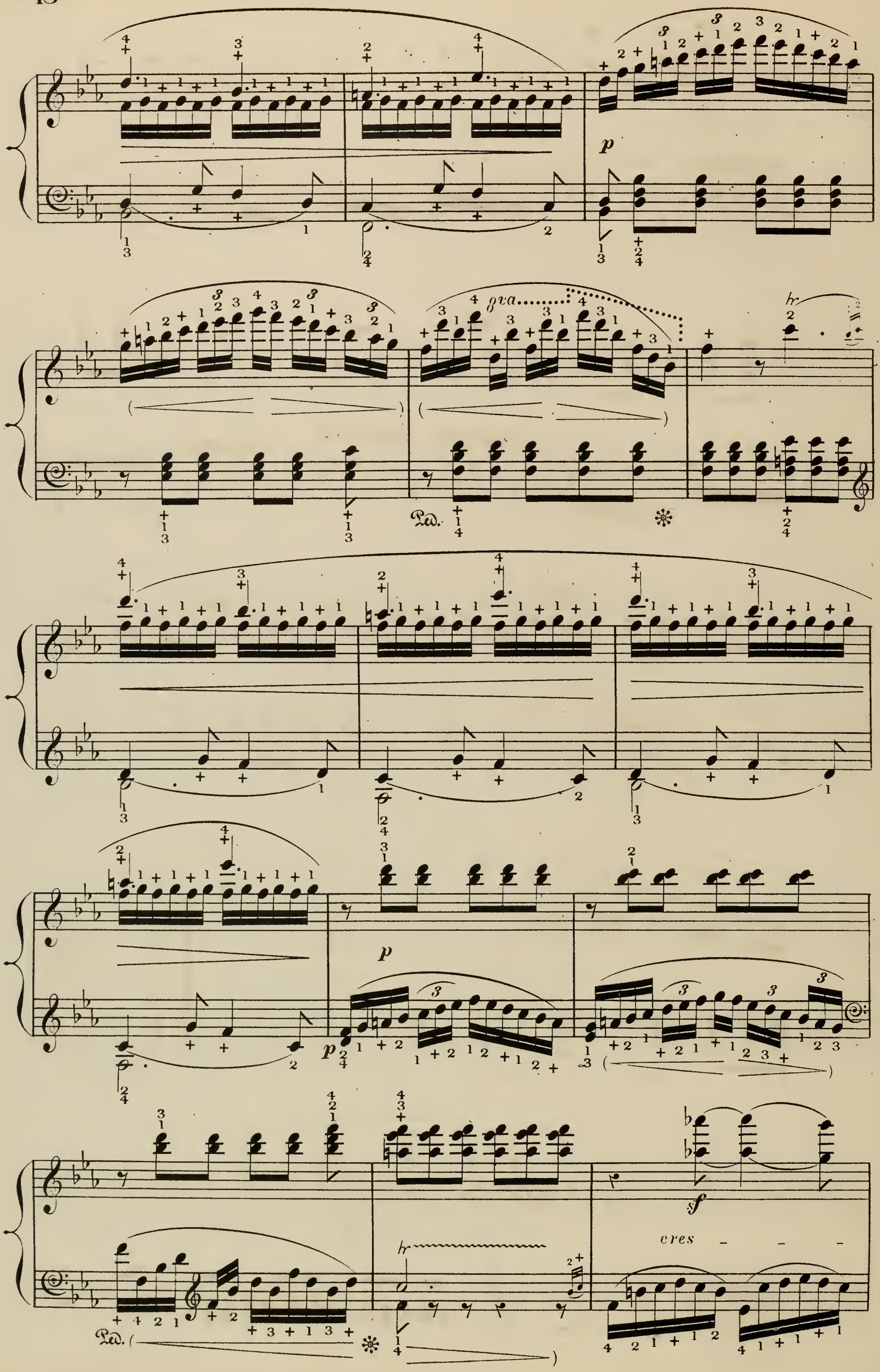
f

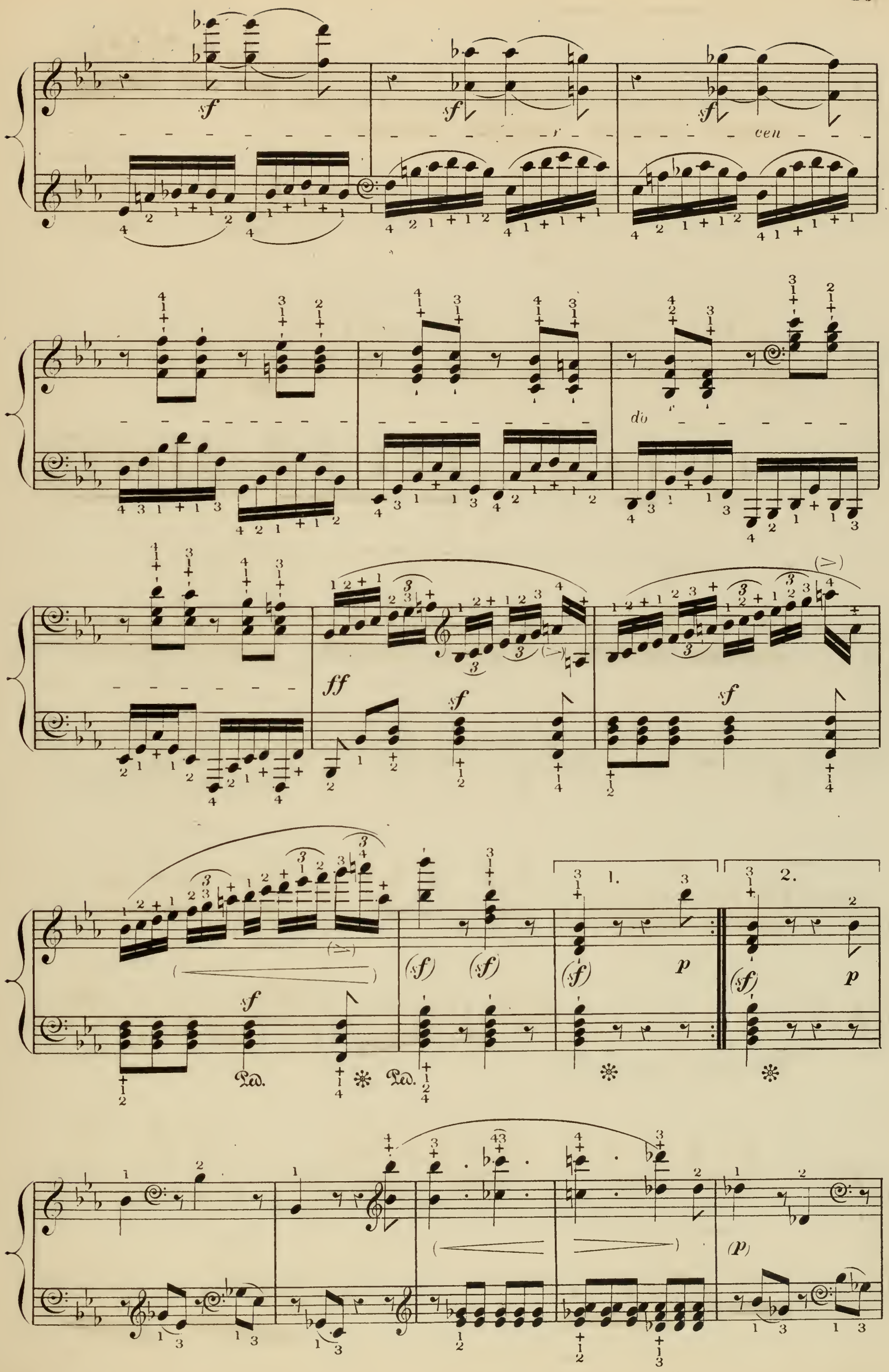
p

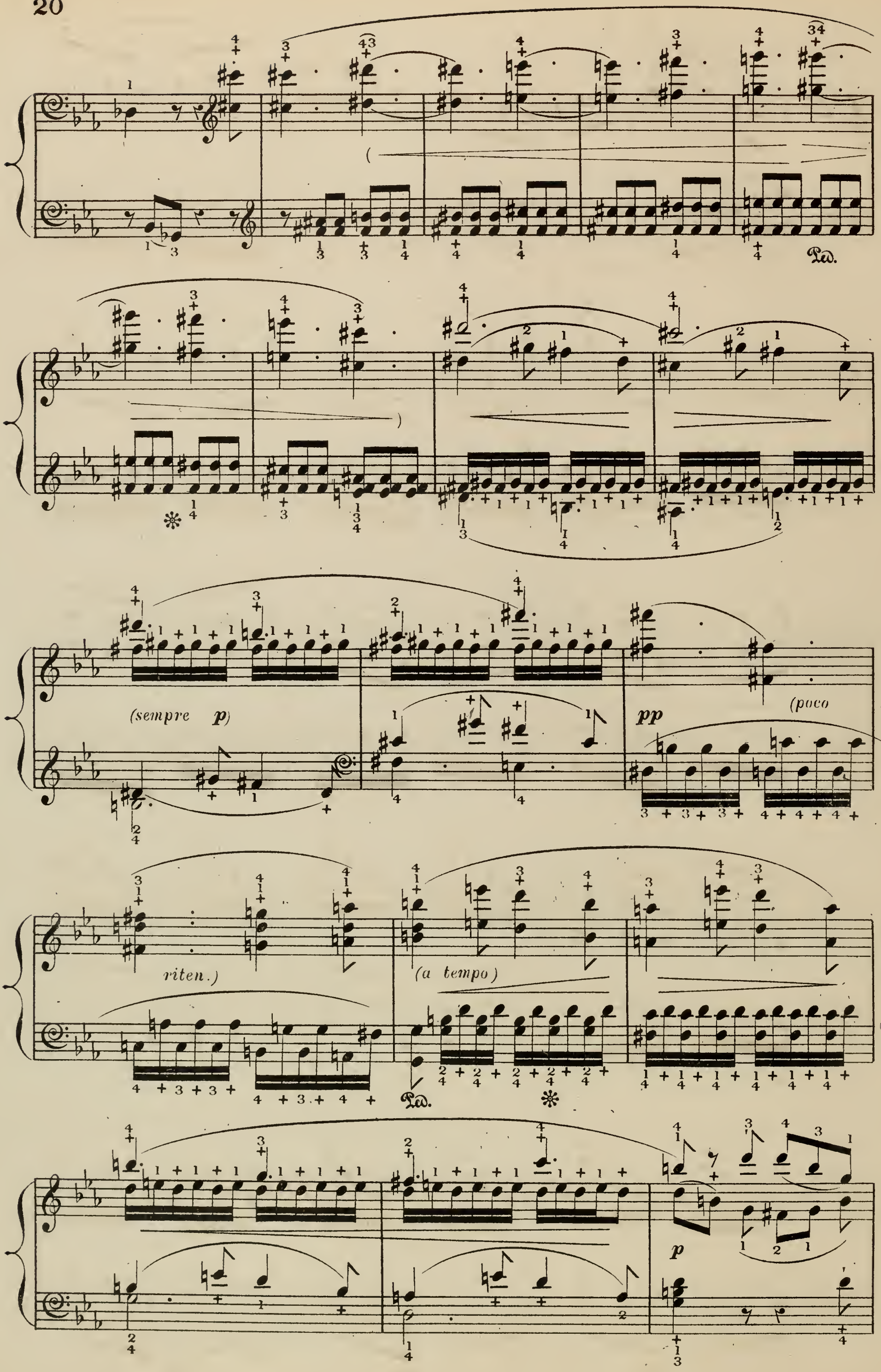
cres - - - - - - *cen* - - - - - - - - *do* -

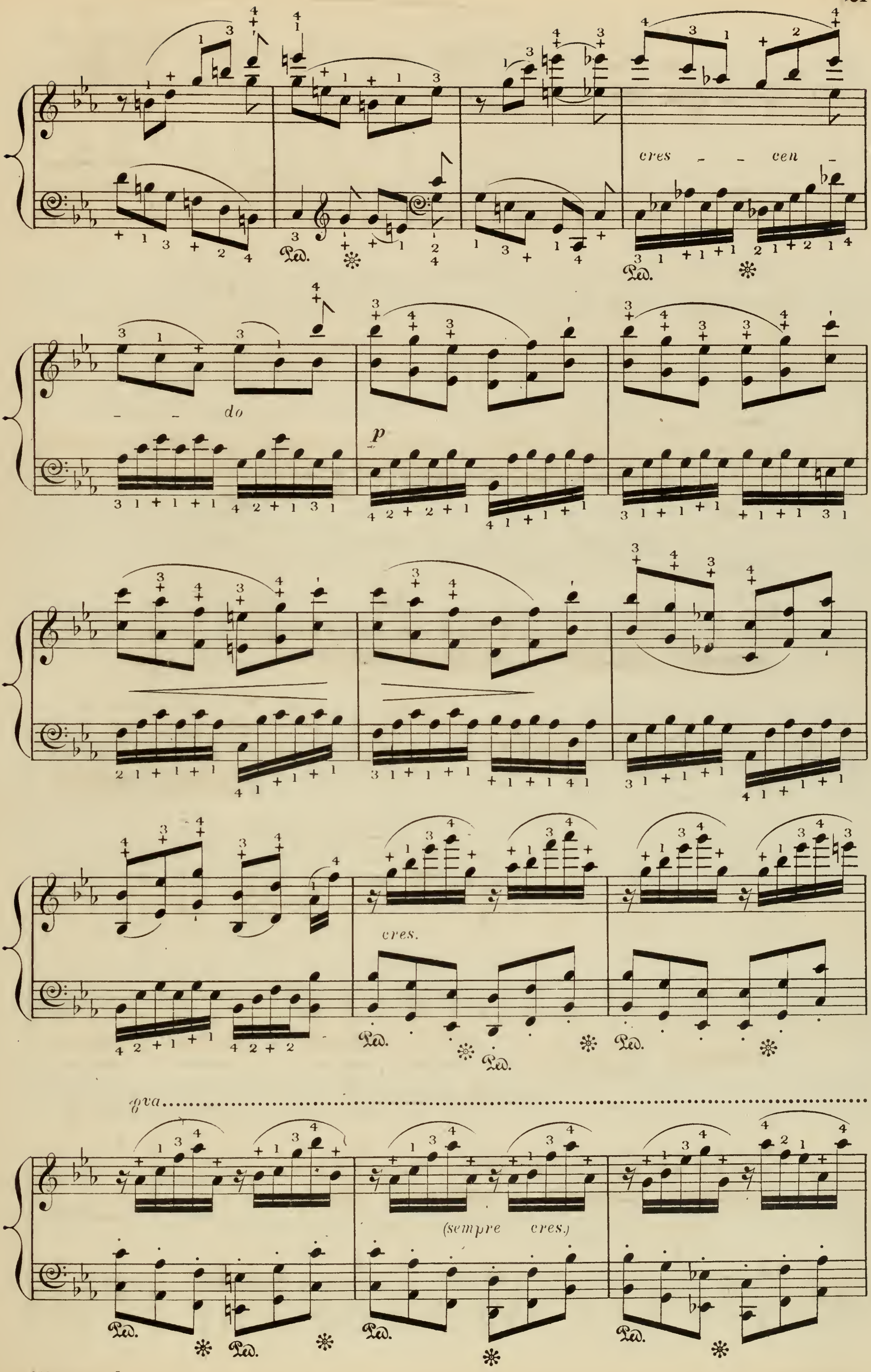

8va
Ped.

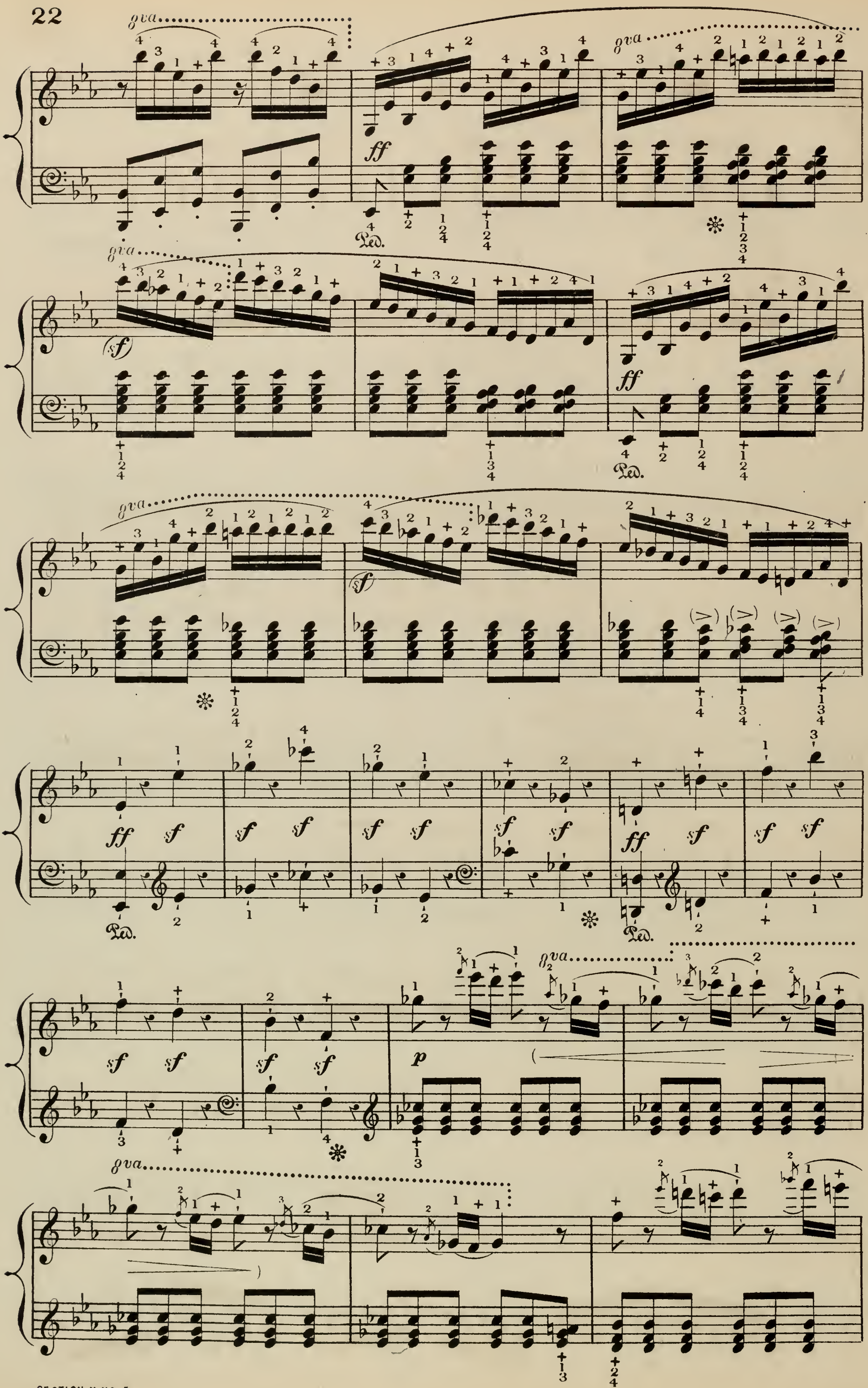

ff
sf
Ped.
p


p
8va
Ped.
p
p
sf
cres


sf
cen
do
ff
(sf)
p
1.
2.
Ped.
(p)


Ped.
(sempre p)
pp
(poco
riten.)
(a tempo)
Ped.
p


cres - - cen -
- - do
p
cres.
8va
(sempre cres.)


8va
ff
Ped.
sf
p

8va

cres

cen

do

p

hr

Ped.

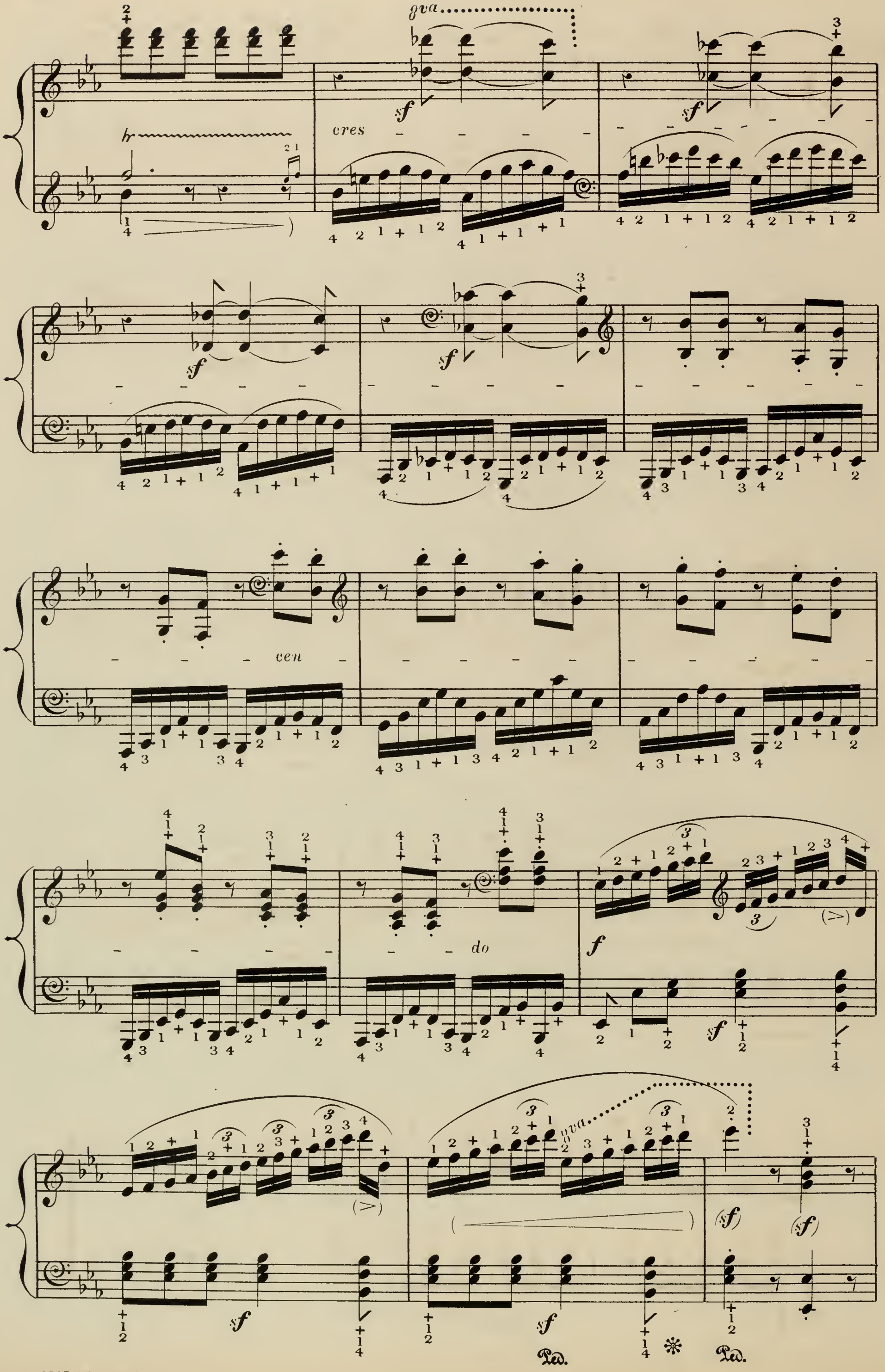
cres

cen

do

p

Ped.


8va
cres
cen
do
8va
Ped.
Ped.

Poco Andante M. M. (♩. = 48) (♩. = 54)

(sf) sf p

espressivo.

Ped. Ped. Ped.

pp poco ritard

ff tempo Primo

8va

(cres - - cen - - do)

(sf) (sf) (sf)

Ped. Ped. Ped.

SECTION V. N°6.

CHARLES HALLÉ'S

PRACTICAL

Pianoforte School.

PRESTO SCHERZANDO

IN

F SHARP MINOR,

BY

F. MENDELSSOHN.

Ch. Hallé

ENT STA HALL

PRICE 5s/=

FORSYTH BROTHERS,

272.a Regent Circus, Oxford Street, London

AND

Cross Street and South King Street, Manchester

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well.

DAILY EXERCISES.

Each repeat to be played six times without stopping.

M. M. (♩ = 42.) (♩ = 52.)

sempre staccato

PRESTO SCHERZANDO.

M.M. (♩. = 104.) (♩. = 126.)

MENDELSSOHN BARTHOLDY.

Presto

Scherzando.

pp

f

sf

dim.

pp sempre stacc.

(f)

p

sf *cres.* *sf*

sf *sempre cres* – – *cen* – – *do* –

– – *sf* *ff* Ped. *sf*

f *dim.* *sf* *dim.* *p*

sf *dim.* *pp*

espressivo

mf *sf* *p*

Ped. ✻ Ped. ✻

sf

Ped. ✻

p

Ped. ✻ Ped. ✻

p *cres.* *sf* *cres.*

mf)

dim.

pp

pp

Ped. ✻ Ped. ✻

sempre stacc.

cres. poco a poco

cres.

f *sf*

cres — — — *cen* — — — — *do*

sf

f *sf* *f* *sf* *sf* *sf*

con fuoco

sf *sf* *sf*

dim. *(mp)*

(*sf*) (*sf*) (*sf*) *f*

(*sempre cres.*)

cres.

Ped. Ped.

espressivo

ff

(sf)

p

sf

p

Ped. ✻ Ped. ✻

sf

p

dim.

Ped. ✻ Ped. ✻

p

tranquillo

dim.

pp

ritard.

pp a tempo

(*sempre* ***pp***)

stacc.

cres. – *poco* – *a* –

– – *poco*

piu ***f***

cres

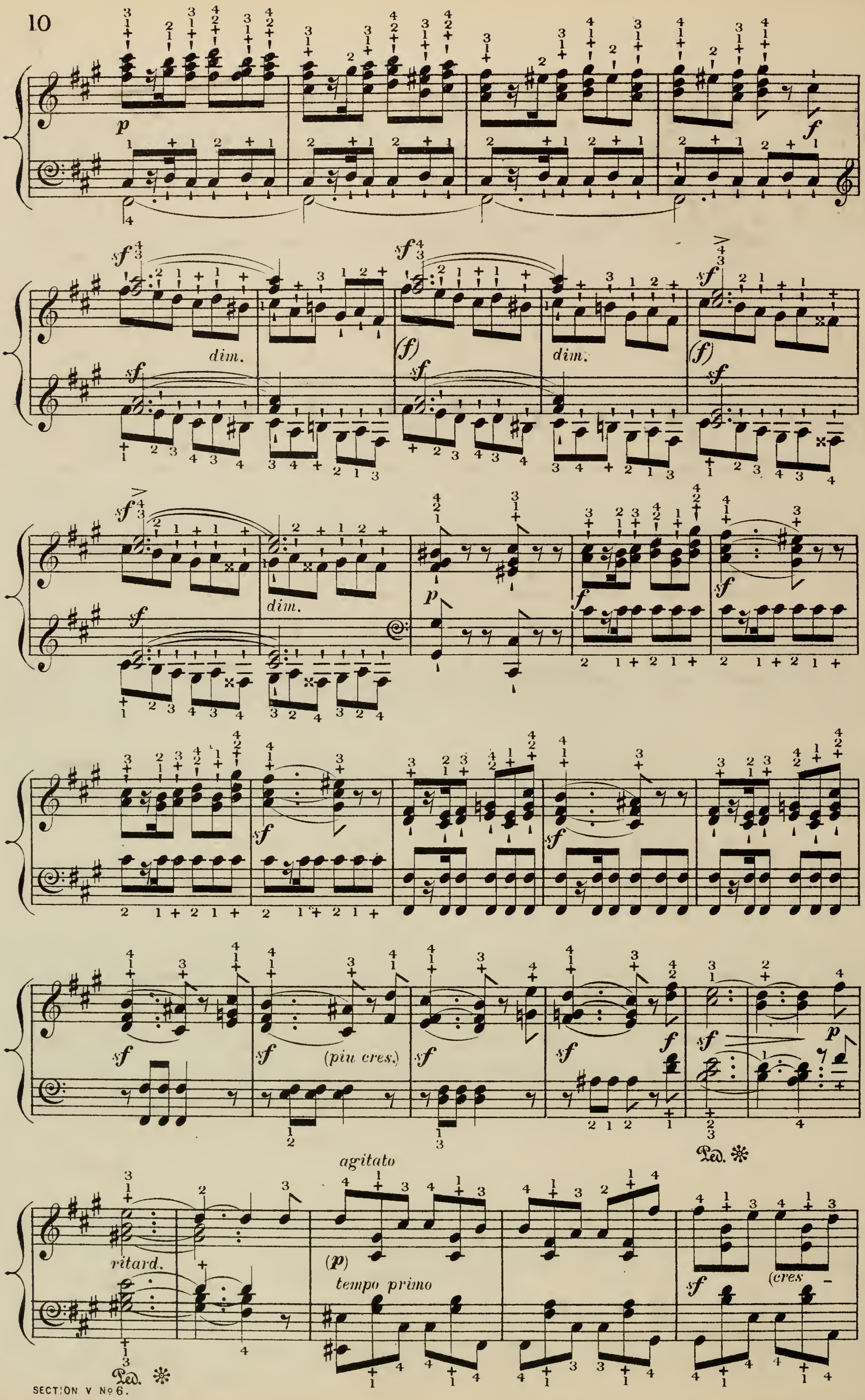
cen do al

ff (sf) (sf) (sf) (sf)

(sf) (sf) (sf) (sf) (sf) (sf) (sf) (sf) dim.

p p p

f sf sf sf sf sf dim.


dim.
dim.
dim.
(piu cres.)
agitato
ritard.
(p)
tempo primo
(cres

cen

sf do)

dim.

(mp)

sf

sf

sf

(sf) cres

(sf) cen

(sf)

(sf) do

f

sf

sf

(sempre cres.)

Ped.

ff

con fuoco

sempre

più

f

sempre piu *f*

ff

8

ff

Ped.

ff

Ped.

Ped.

dimin.

sf

p

Ped.

di – – – – –

sf

Ped.

mi – – – *nu* – – – *en* – – *do*

p

dim.

pp

Ped.

SECTION V. Nº 7.

CHARLES HALLÉ'S

PRACTICAL

Pianoforte School.

TWO STUDIES

IN E & G FLAT,

from Op. 10.

BY

F. CHOPIN.

Ch. Hallé

ENT. STA. HALL.

PRICE 5s/=

FORSYTH BROTHERS.

272 Regent Circus, Oxford Street, London

AND

Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

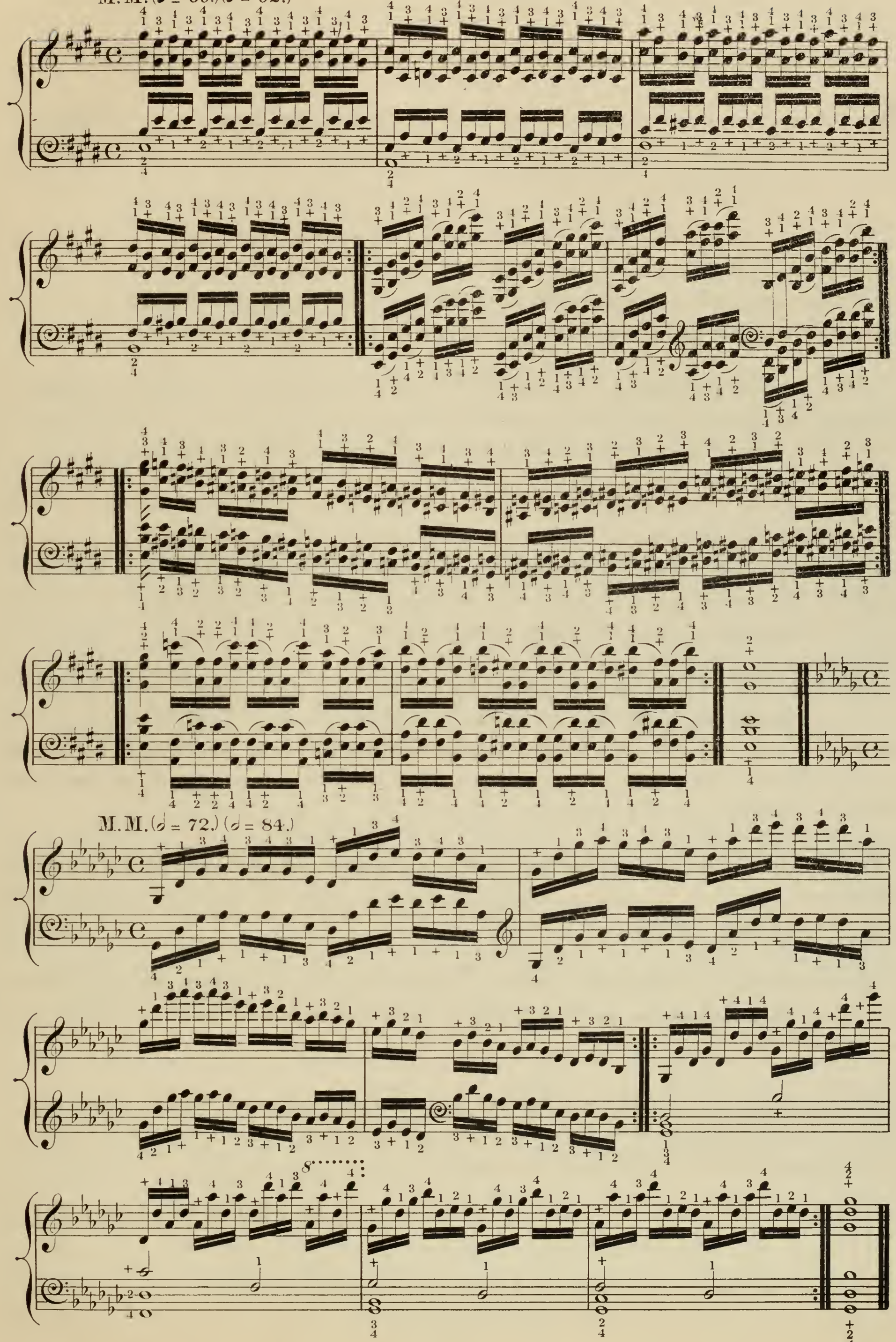
CHARLES HALLE.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well.

DAILY EXERCISES.

Each repeat to be played ten times without stopping.

M. M. (♩ = 69.)(♩ = 92.)



M. M. (♪ = 72.) (♪ = 84.)

M. M. (♪ = 76.) (♪ = 100.)

Lento ma non troppo.

legato *p*

cres. *stretto* *ten.* *riten.*

a tempo (*p*)

Ped. ✻

cres. *stretto* *cres.* *con forza* *riten.*

ten. *ten.* *ten.* (*a tempo*)

ff (*a tempo*) *sempre legato* *dimin.* *rallent.* ***pp*** *poco piu animato*

a

cres.

f (a tempo)

p

f (accell.)

cres.

(rit.)

Ped.

cres.

cres.

cres.

ac – – – cel – – le – – – ran – –

(vivo)

ff

(riten.)
con forza

(vivo)

Ped.

(riten.)
con fuoco

(molto piu vivo)
con bravura

f

Ped.

(f)

(f)

cres.

stretto

riten.

cres.

legatissimo

f p

(Tempo primo)

sempre p

smorzando *rall.*

dim.

a tempo

p *(sempre legato.)*

Ped.

poco cres.

cres. *stretto*

cres.

f *(a tempo)*

dim.

pp

rallent.

smorz.

M. M. (♩ = 88.) (♩ = 116.)

Brillante

legato

Vivace.

f *p* *cres.*

f *p*

poco rall. *pp* *a tempo* *f*

p *cres.*

f *p* *cres.*

8

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

poco a poco cres.

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

8 8

cres.

Ped. Ped. Ped.

8

cres - cen - do

sempre legatissimo

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

dim.

f

dim.

Ped.

f

p

cres.

Ped.

(poco rall.)

Ped.

Ped.

f (*a tempo*)

p

(*cres.*)

Ped.

Ped.

Ped.

8

f

p

cres –

8

– *cen* – – *do*

p

8

cres –

8

– *cen* – – *do*

(*sf*)

(*sf*)

poco ral – *len* – *tan* – *do*

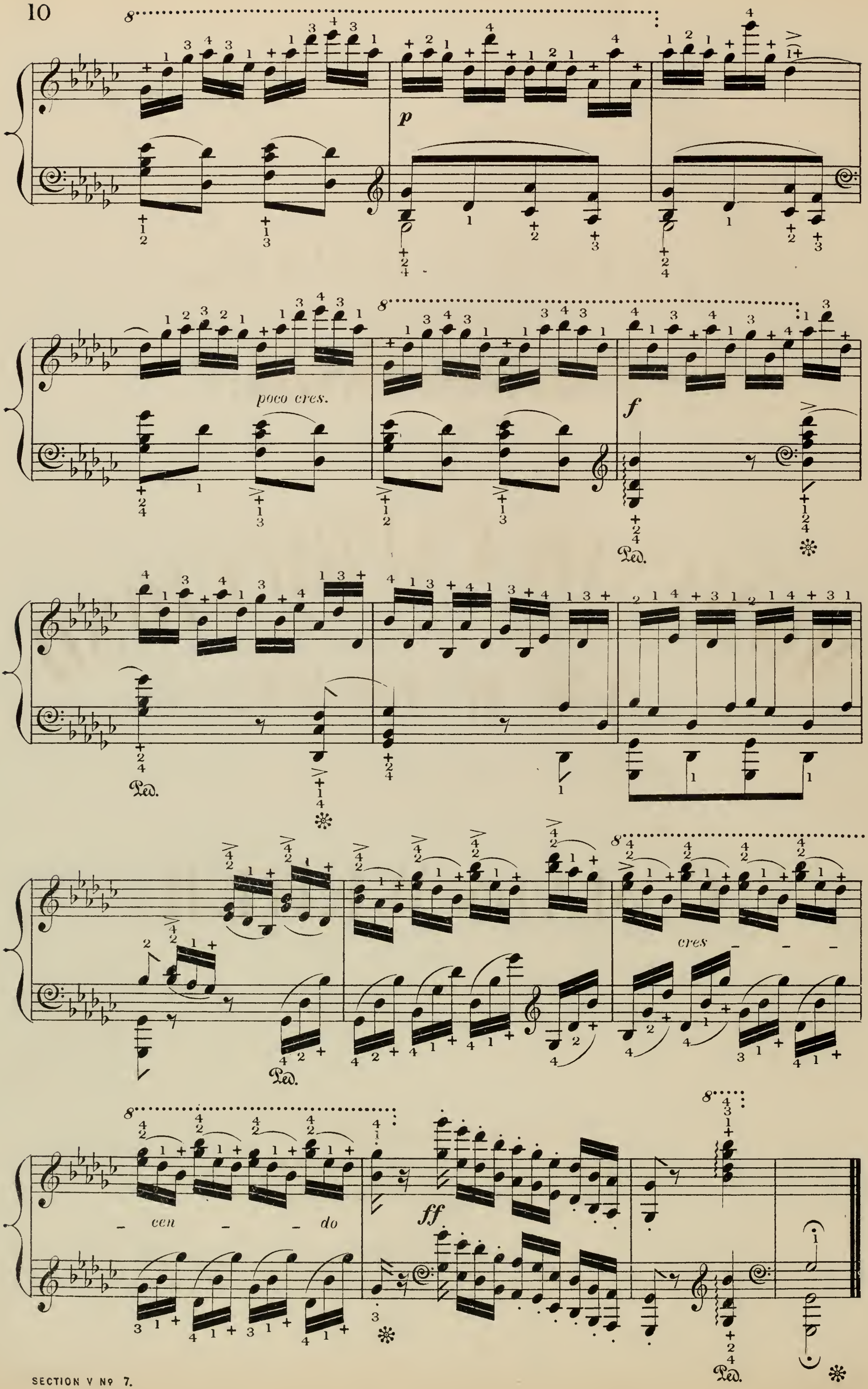
pp *delicato smorz.*

8

a tempo

p

poco cres.


p
poco cres.
f
Ped.
cres
cen
do
ff

SECTION V. N°8.

CHARLES HALLÉ'S

PRACTICAL

Pianoforte School.

MOMENTO CAPRICCIOSO

IN B FLAT,

Op. 12,

BY

C. M. VON WEBER.

Ch. H.

ENT. STA. HALL.

PRICE 4/6

FORSYTH BROTHERS,

272.a Regent Circus, Oxford Street, London

AND

Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

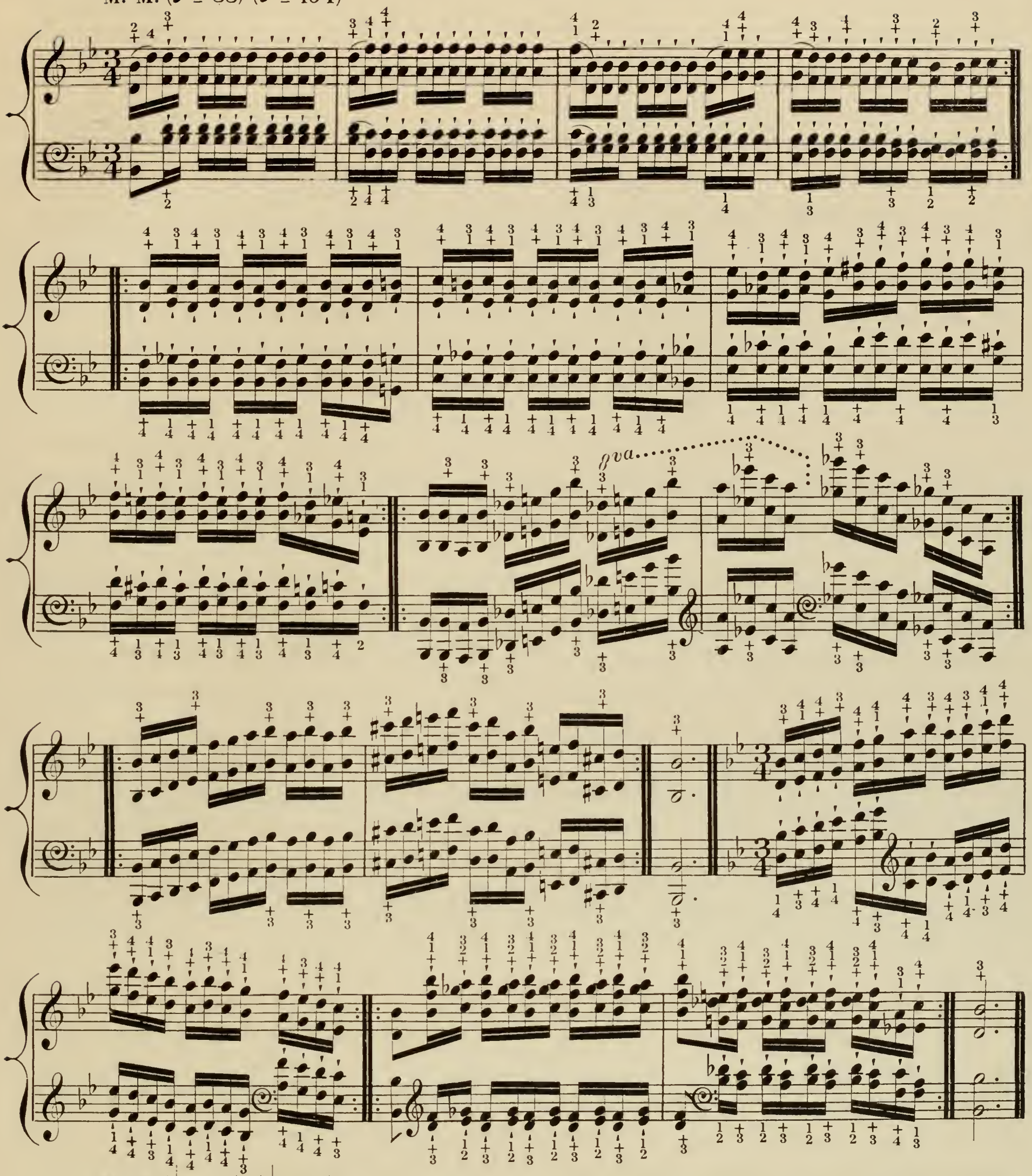
CHARLES HALLÉ.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well.

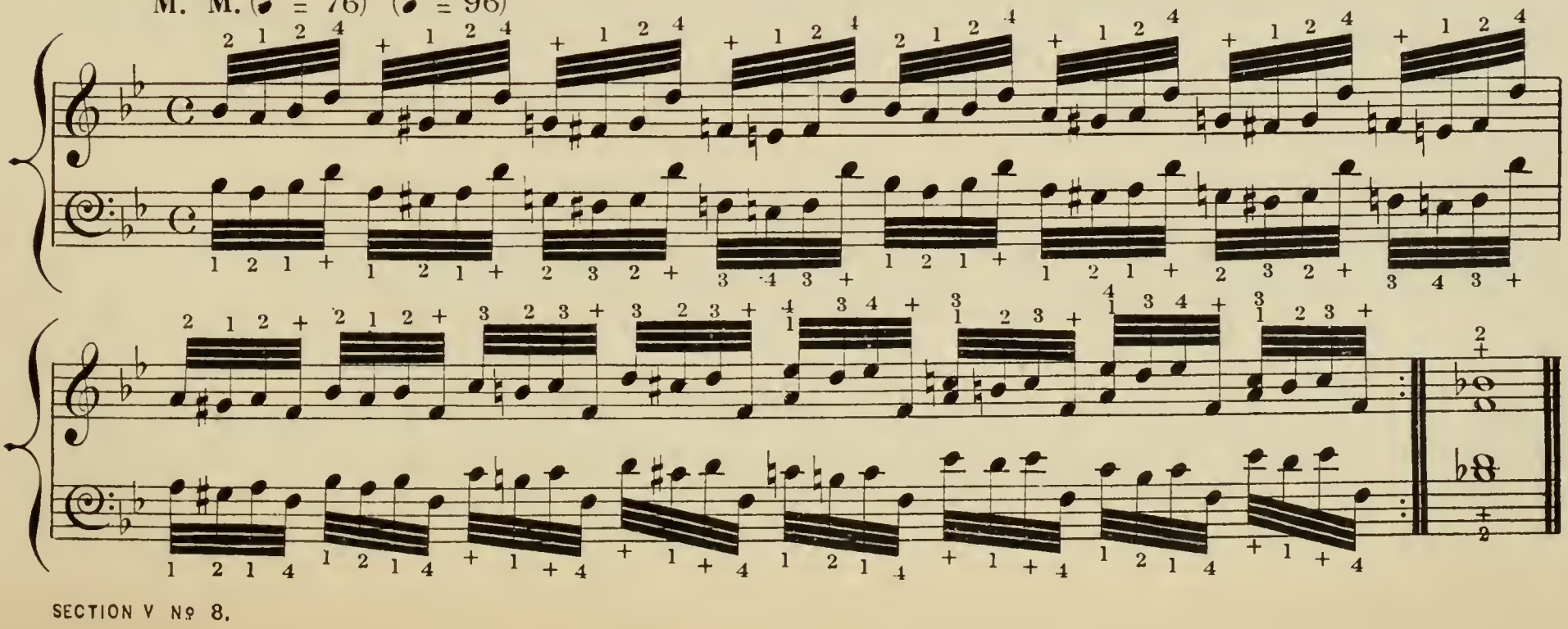
DAILY EXERCISES.

Each repeat to be played six times without stopping.

M. M. (♩ = 88) (♩ = 104)



M. M. (♩ = 76) (♩ = 96)



MOMENTO CAPRICCIOSO.

M. M. (♩. = 100) (♩. = 126)

C. M. von WEBER Op. 12.

Prestissimo.

sempre ***pp*** *e leggieramente staccato.*

ff

ff

pp

Ped. ✻

sempre staccato.

(pp)

(cres.)

ff

(sf)

(sf)

pp

ff

(sempre ff)

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

ff

ff

pp *dolce*

ppp

cres

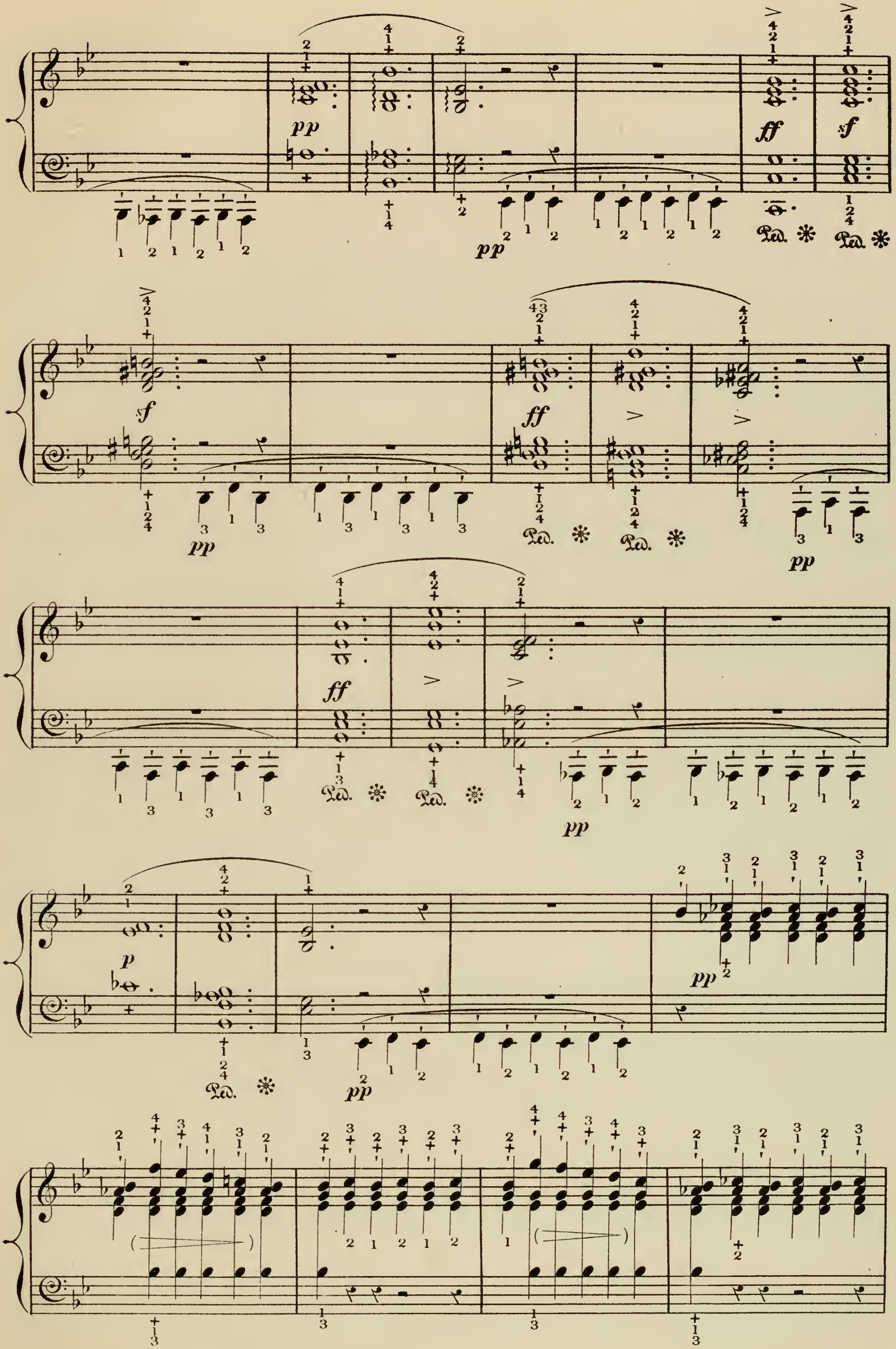
ff

pp

pp

f

pp


pp
ff
sf
p

(sempre **pp**)

cres – *cen* – *do* *il* ***forte*** *al*

(*sf*)

ff

(sf)

(sempre ff)

(meno f)

di - - mi -

nu - en -

do

(pp)

ff

SECTION V. Nº 9.

CHARLES HALLÉ'S

PRACTICAL

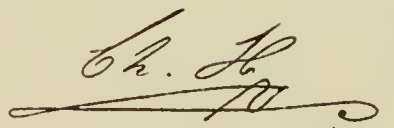
Pianoforte School.

FANTASIA CHROMATICA

IN D MINOR,

BY

J. S. BACH.



ENT. STA. HALL.

PRICE 5s/-

FORSYTH BROTHERS,

272.a Regent Circus, Oxford Street, London

AND

Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

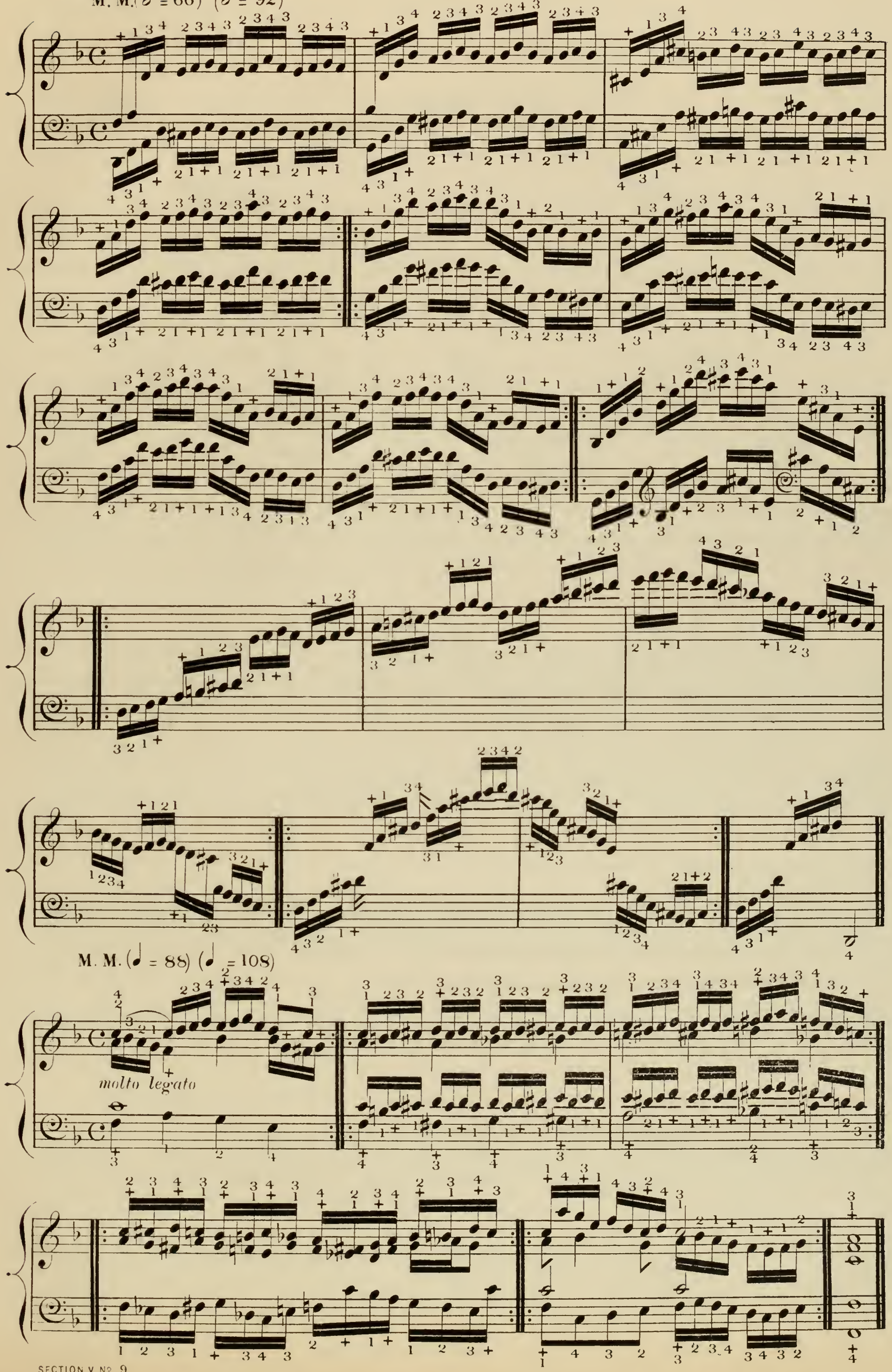
CHARLES HALLÉ.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well.

DAILY EXERCISES.

Each repeat to be played fifteen times without stopping.

M. M. (♩ = 66) (♩ = 92)



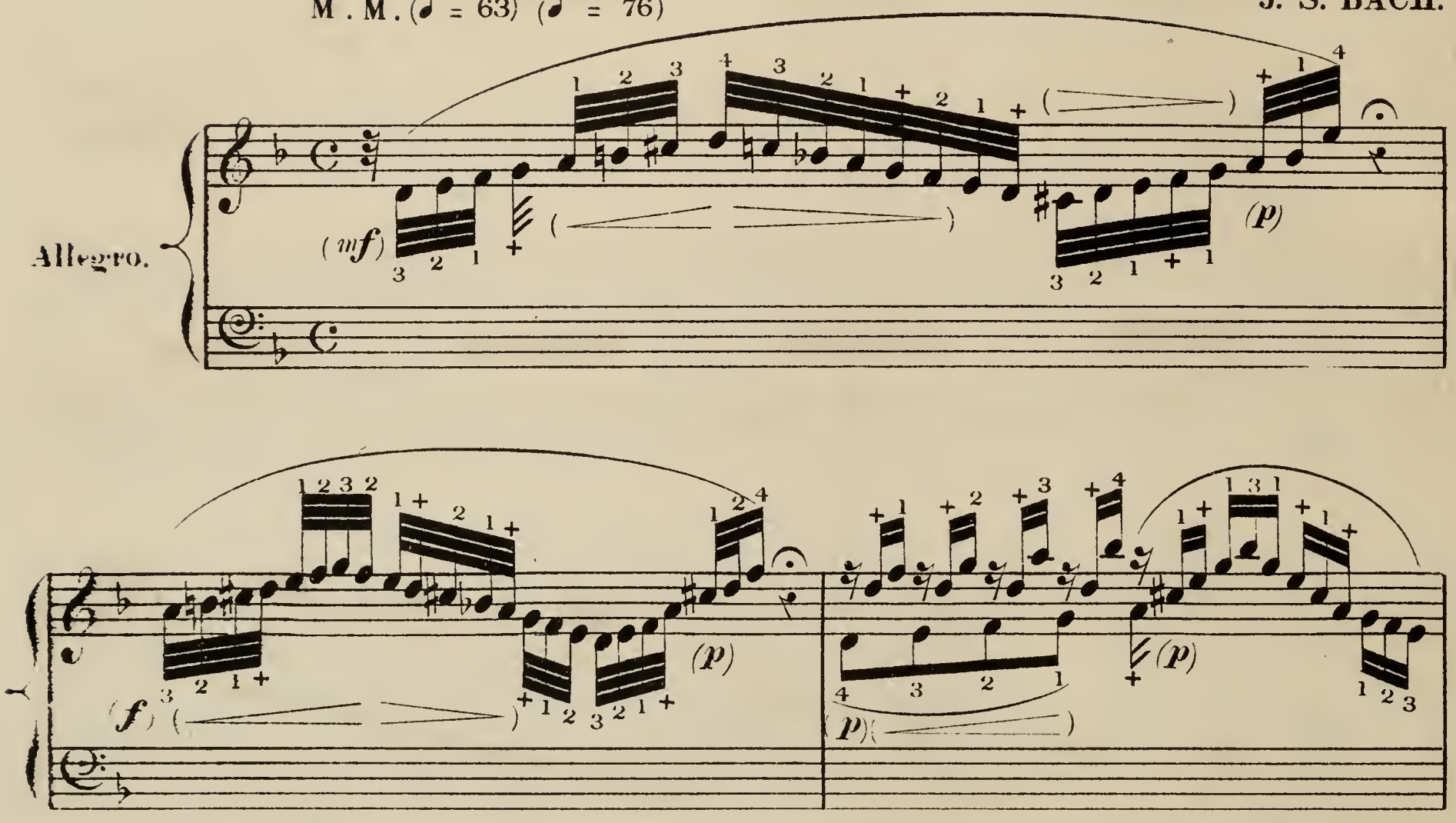
M. M. (♩ = 88) (♩ = 108)

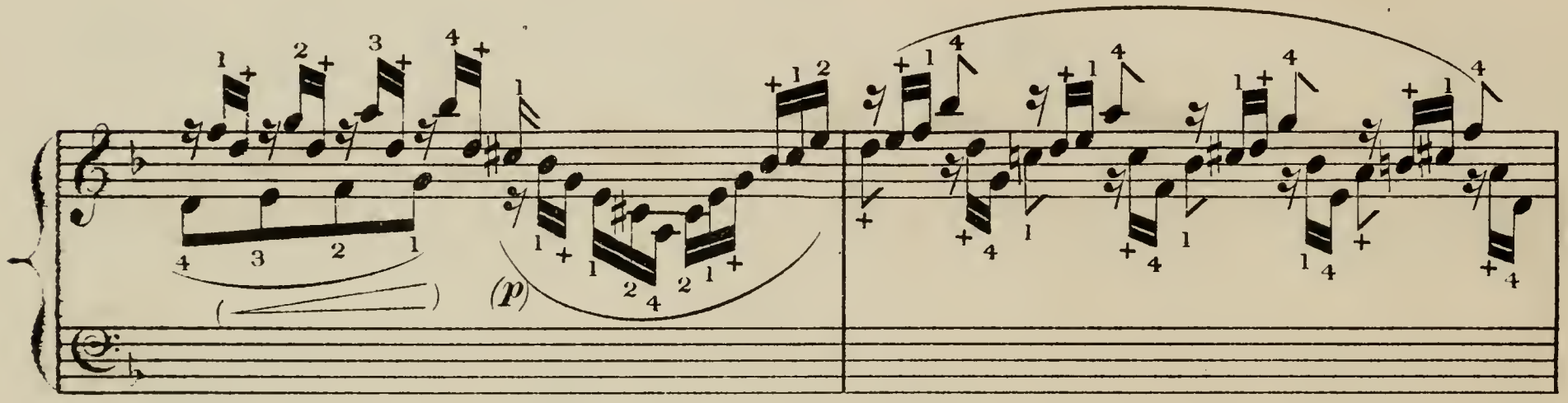
FANTASIA CHROMATICA.

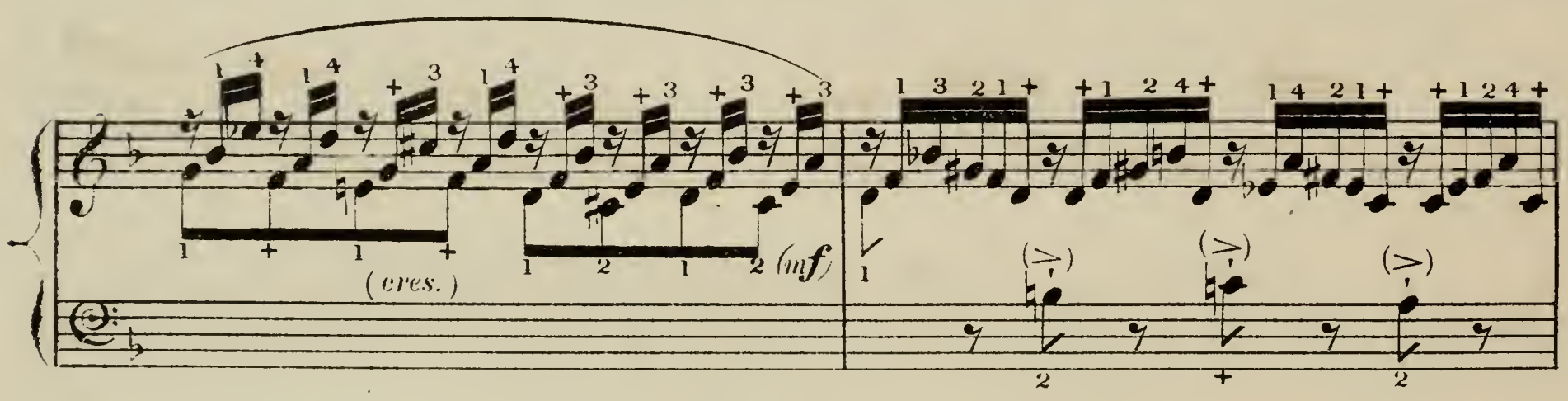
M . M . (♩ = 63) (♩ = 76)

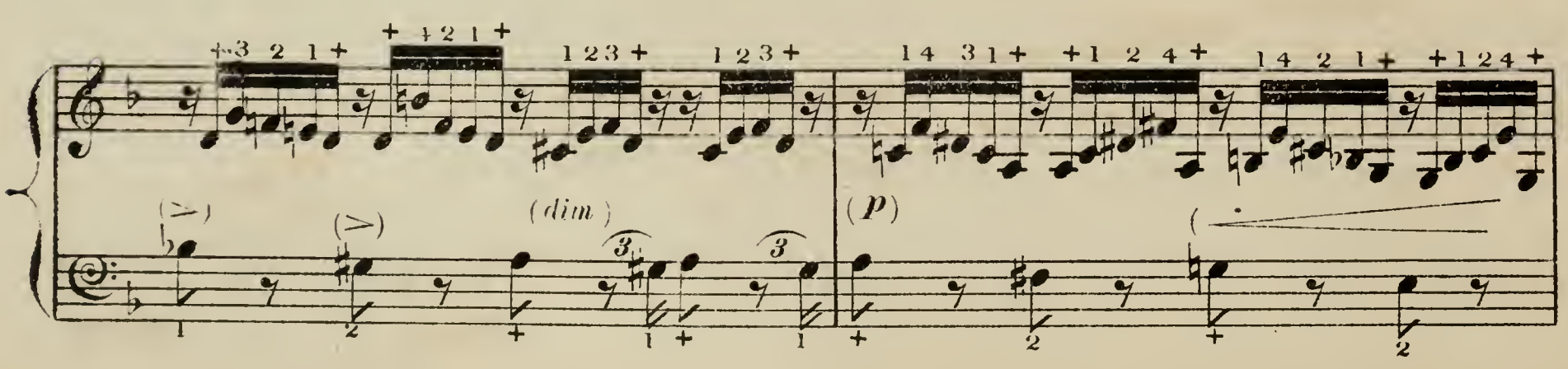
J. S. BACH.

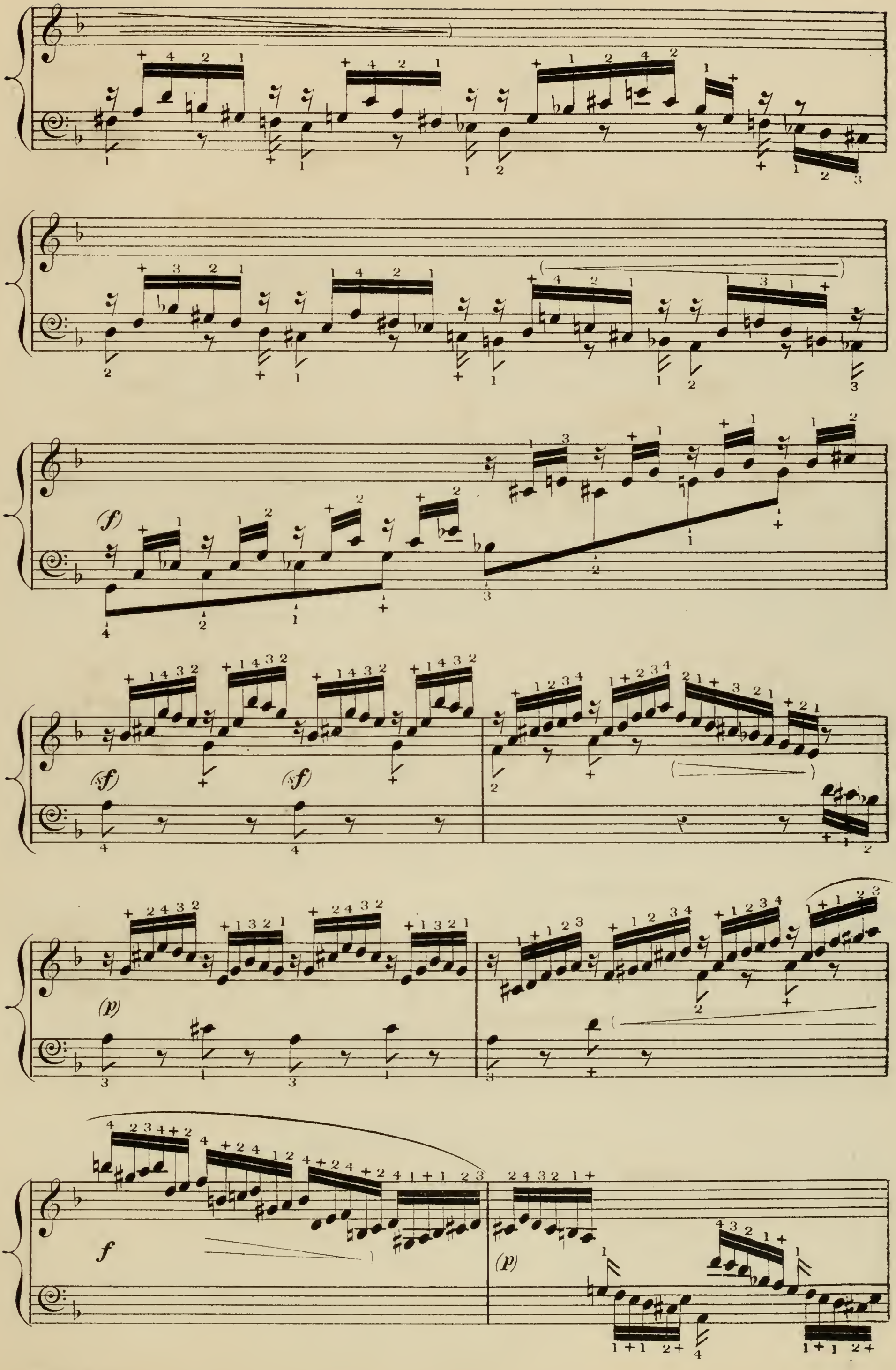
Allegro.










(f)
(sf)
(sf)
(p)
f
(p)

(molto cres.)

(f) (poco rallent e dim.)

a hr

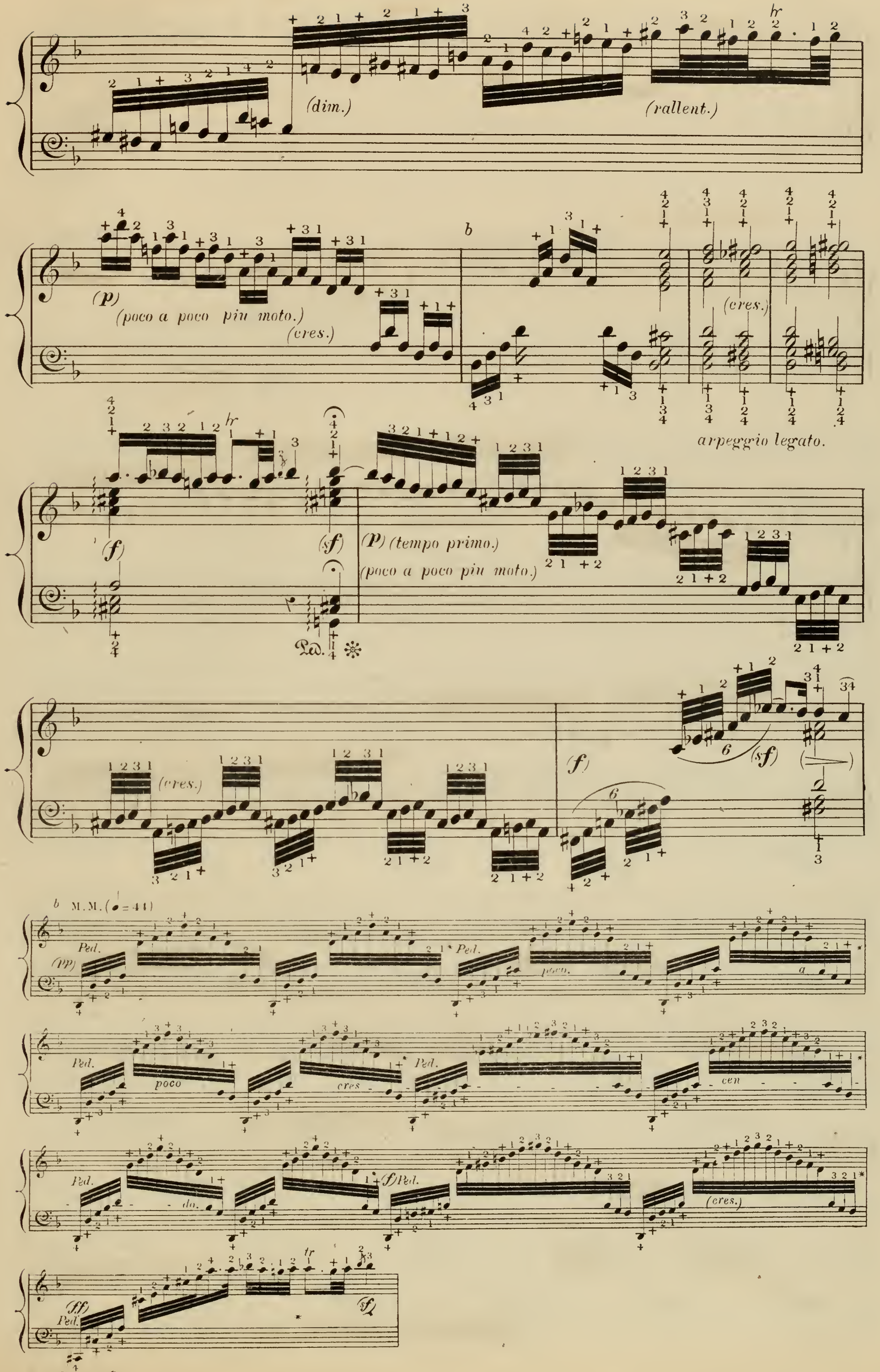
(p)

(poco piu vivo.)

f M.M. (♩ = 88)

(cres.)

a


(dim.)
(rallent.)
(p)
(poco a poco piu moto.)
(cres.)
b
(cres.)
arpeggio legato.
(f)
(sf)
(p) (tempo primo.)
(poco a poco piu moto.)
Ped.
(cres.)
(f)
(sf)
b M.M. (♩= 44)
Ped.
(pp)
poco.
a
poco
cres
cen
do.
(f) Ped.
(cres.)
(ff)
Ped.
tr
(sf)

arpeggio legato.

c

(poco ac - - - cel - - - - le -

(p)

c M.M. (♩ = 44)

Ped. *(pp)* *Ped.* *(poco* *Ped.* *poco.* *cres - - - cen - - - do)*

(f) *Ped.* *(molto dim.)* *(pp)* *Ped.* *(poco* *a* *poco* *(cres - - - - - -*

Ped. *cen - - - - - do)* *Ped.*

(f) *Ped.* *(dim.)*

(p) *Ped.* *Ped.*

(f) *Ped.* *(dim - - - in - - - u - - - en - - - do.)* *(p)* *Ped.*

arpeggio legato.

(poco a poco. rallent.)

d

ran - do)

(cres.)

lento.

(f)

(dim.)

(p)

Recit.

e

piu moto.

lento.

lento.

d M M (♩ = 41)

(cres - cen - do.)

Ped.

(f)

(dim.)

(p)

(sf)

(ff)

(poco a poco.

di - mi -

nuen - do.)

(p) rall.

e

hr

(cres.)

(auf) hr

(f) un poco più moto.

(p < f > p)

lento.

(p)

un poco più moto.

(p) lento.

(pp)

Allegro.

(f) presto.

Adagio.

(p)

(dol.)

più moto.

vivo.

dol.

(sf)

(f) presto

(fz)

presto staccato.

f

(cres.)

presto

(fz)

(dim)

(p)

(poco a poco più forte.)

(f)

(marcato.)

(p) lento. poco a poco più moto.

(sf) (p) lento. (p) (mf) Allegro.

con moto. presto.

(f) un poco più lento. (sf) (f) presto.

un poco più lento. maestoso.

lento senza mïsura.

(*p*)

(*sempre più f*)

(*più animato.*)

(*cres.*)

(*rallent.*)

(*dim.*)

(*sf*)

quieto

(*p*)

FUGA.

A tre Voci.

M. M. (♩ = 84) (♩ = 104)

Allegro moderato.

(p)

(cres.) (dim.) (cres.) (mf) (cres.) (sf)

(f)

(sf)

(dim.)

(p)

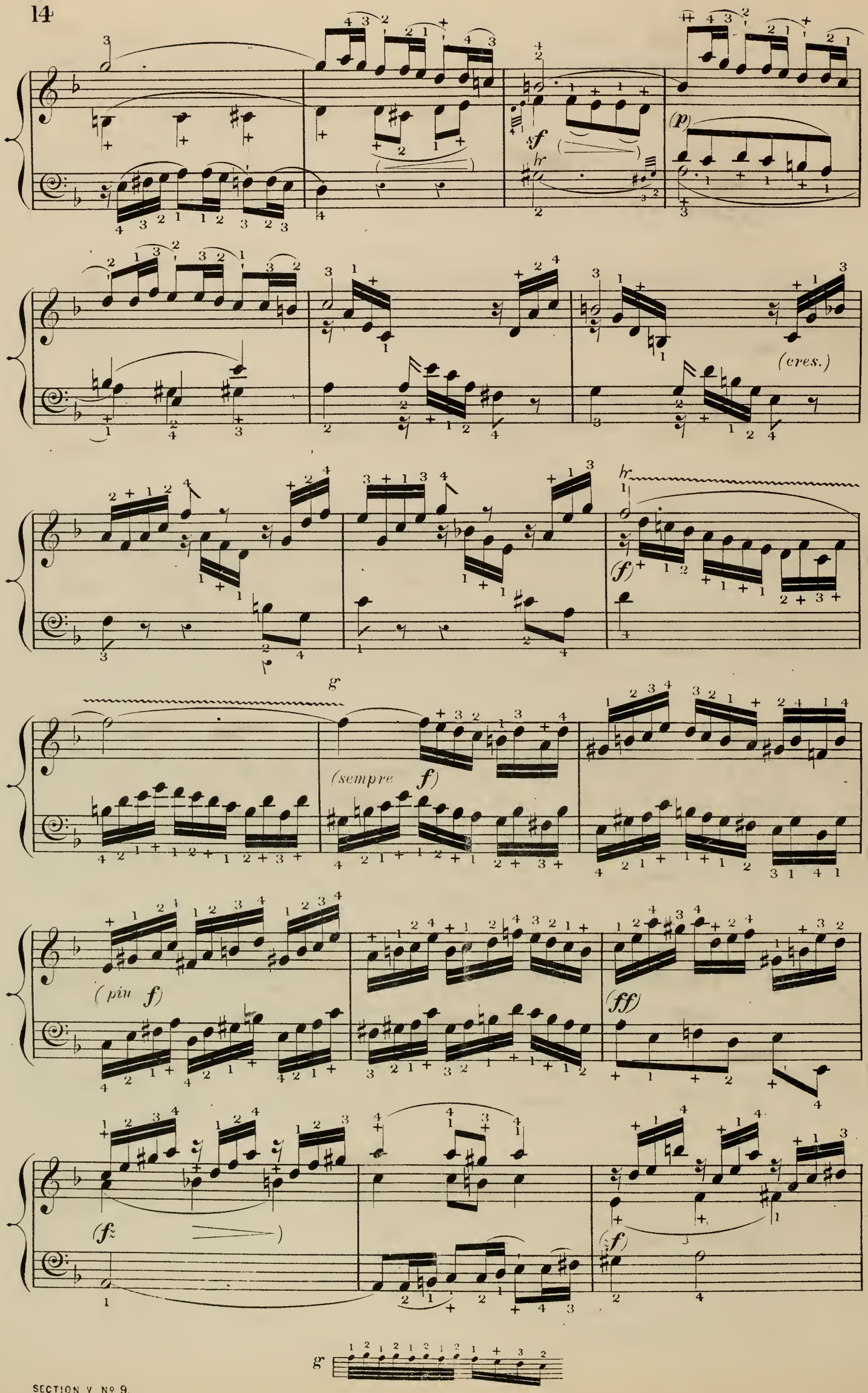
hr

(cres. poco a poco.)

(f)

(dim.)

(p)


(p)
(cres.)
(f)
(sempre f)
(più f)
(ff)
(fz)
(f)

(dim.)

sf

(*p*)

(*cres.*)

hr

hr

(*f*)

(*fz*)

(*sf*)

hr

(sf) (dim.)

(p)

(p) (cres.)

(f)

(dim.)

(p) (cres.)

(f)

(sf)

(sf)

(f)

(sf)

(sf)

(dim.)

(p)

(cres.)

hr

(f)

(più. f)

(ff)

(fz)

(sf)

(sf)

(sf)

(dim.)

(p)

(cres.)

(f)

(>)

(>)

(piu. f)

(fp)

(>)

(>)

(>) . (cres.)

(f)

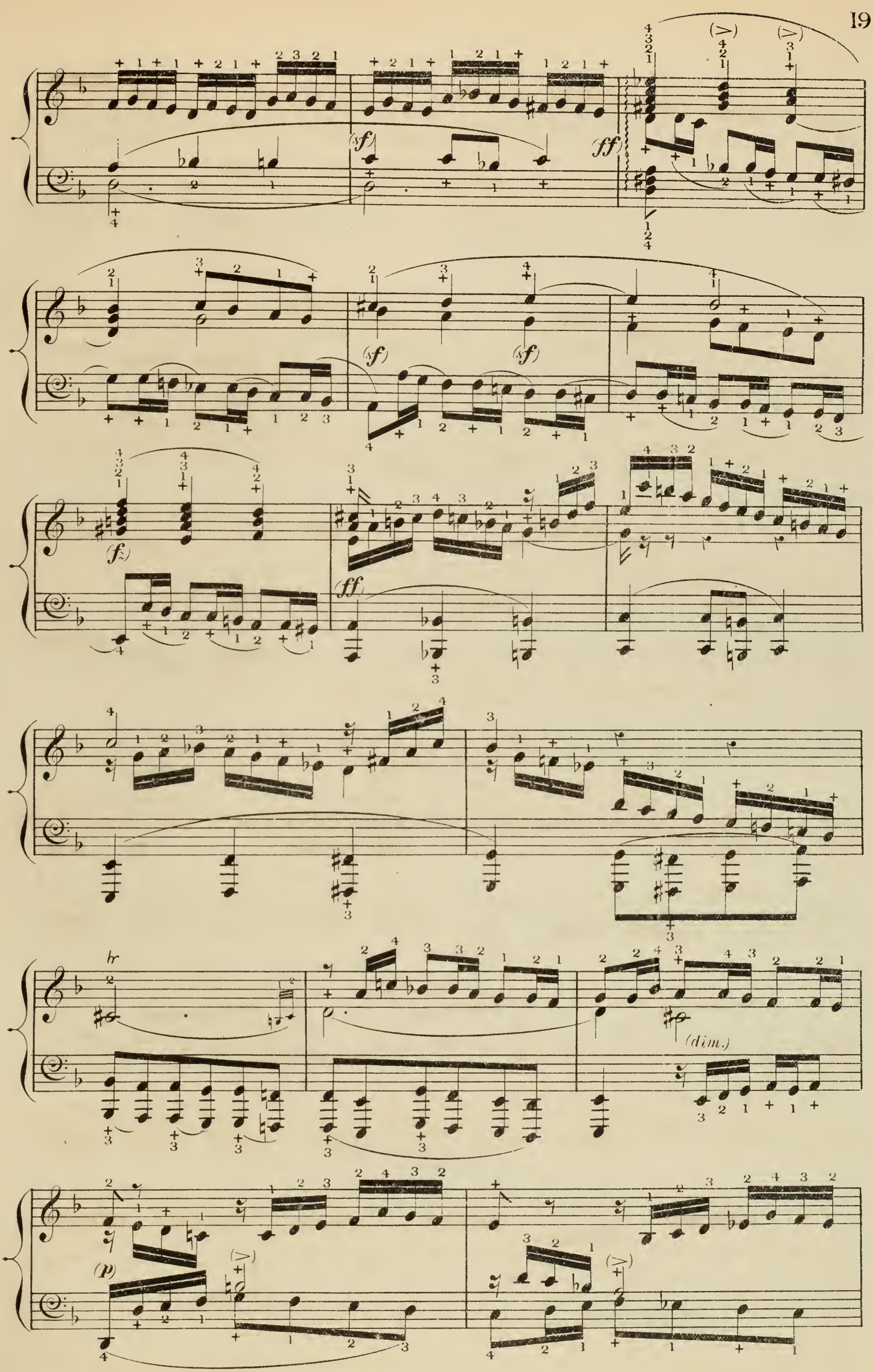
(>)

(>)

(>)

(sf)

SECTION V Nº 9.


(sf)
(ff)
(sf)
(sf)
(fz)
(ff)
(dim.)
(p)

(cres.)

(sf)

(f)

(sf)

(sf)

(ff)

(ri - te - nen - te.)

(fz)

(mf)

Adagio.

(mf)

SECTION V. N° 10.

CHARLES HALLÉ'S
PRACTICAL
Pianoforte School.

ROMANZA
&
STUDY IN F SHARP,

from Op. 2.

BY

A. HENSELT.

Ent. Sta. Hall.

Price 4/0

FORSYTH BROTHERS,
272a Regent Circus, Oxford Street, London
AND
Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

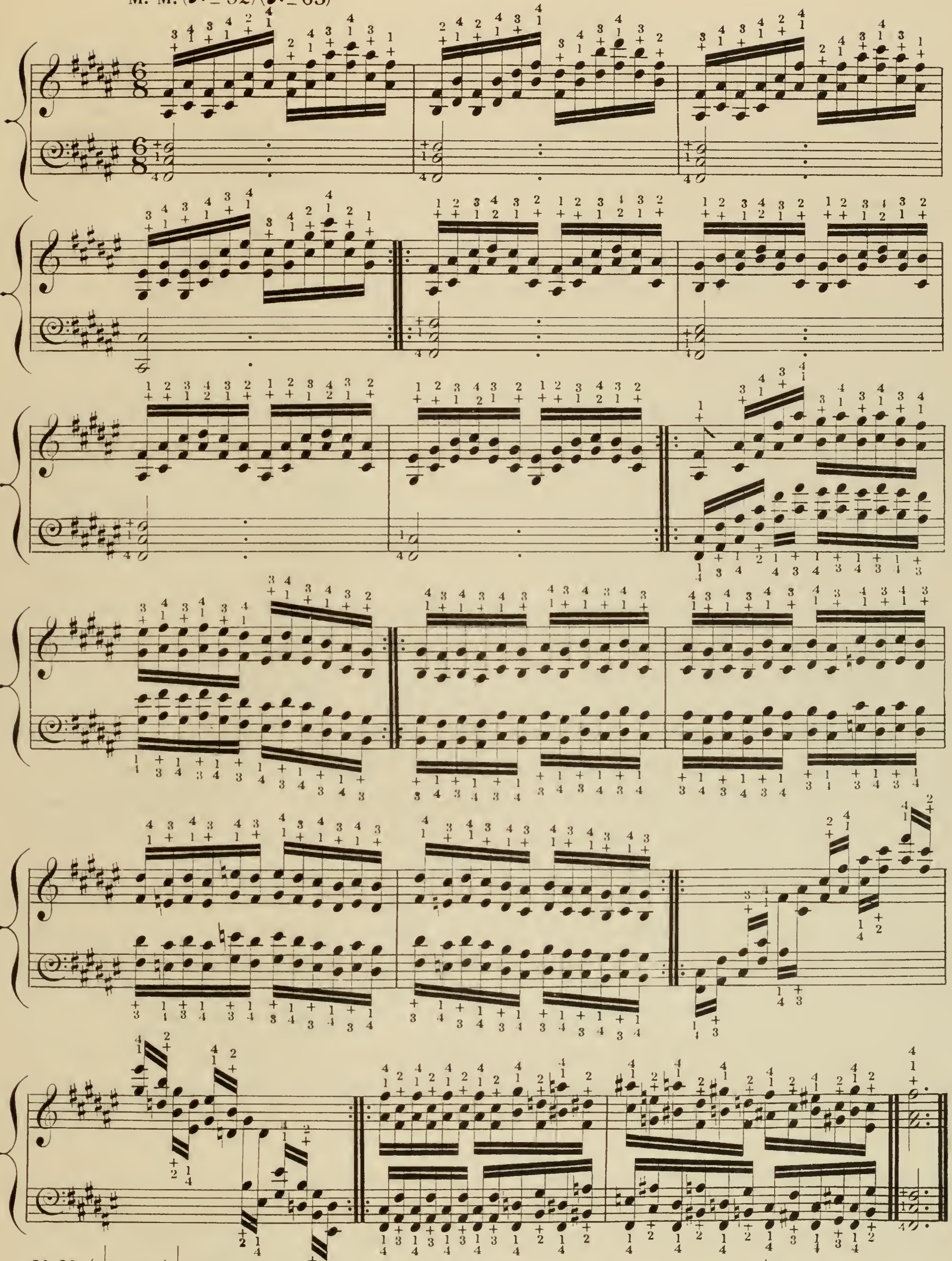
CHARLES HALLÉ.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well.

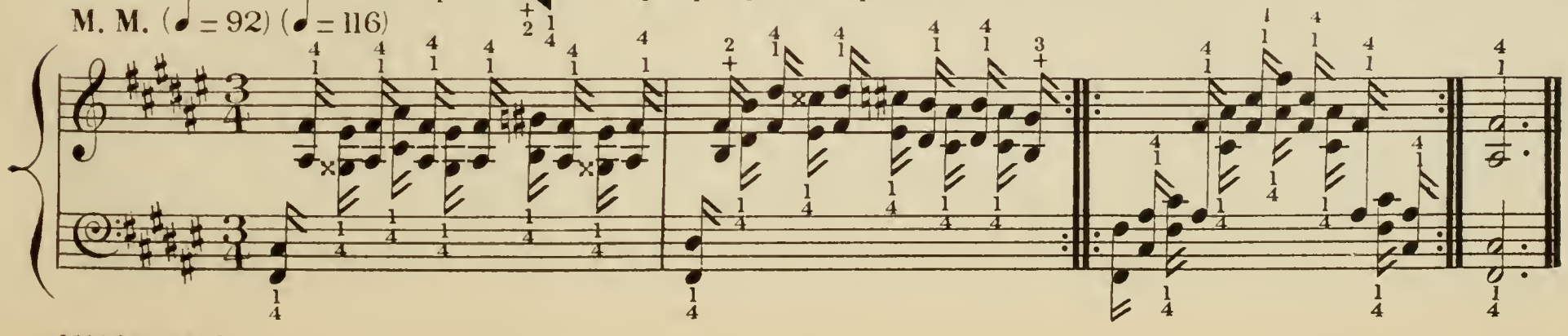
DAILY EXERCISES.

Each repeat to be played ten times without stopping.

M. M. (♩. = 52) (♩. = 63)



M. M. (♩ = 92) (♩ = 116)



ROMANZA

In B flat minor

&

STUDY

In F sharp major.

A. HENSELT.

Andantino. M. M. (♩.= 50) (♩.= 60) *espress.*

ROMANZA.

p *legato.*

(*mp*)

rit. *a tempo* (*p*)

pp

(*p*)

(mp)

a tempo.

(p)

rit.

cres.

f

dim.

pp

marcato.

(p)

(poco. cres.)

(dimin.)

(poco. cres.)

ff

cres. ed. affrettando.

dim. e rit.

a tempo.

pp

sf

ritard.

p

a tempo.

R. H.

affrettando. cres.

cres.

espress.

f

rit.

(dimin.)

(p)

L. H.

attacca.

M. M. (♩. = 60)(♩. = 72)

con leggierezza quasi zeffiroso.

STUDY.

Allegro.

pp

legatissimo.

L.H.

con espress.

pp

poco rit. pp a tempo poco a poco

cres cen do f

più cres)

staccato. con tutta forza.

ff

ritard.
dim.

pp
a tempo.

fz
(mp)

f

dim e rall.

a tempo.
pp a due corde.

poco rit.

a tempo.

a tre corde.

poco rit. *a tempo.*

pp

cres. con anima.

dim. e dolce.

cres. con calore.

dim.

f

(p)

rall.

lento.

CHARLES HALLE'S

CHARLES HALLE'S PRACTICAL PIANOFORTE SCHOOL

SECTION I. ELEMENTARY. SECTION II. EASY.
SECTION III. MODERATELY DIFFICULT. SECTION IV. DIFFICULT.
SECTION V. VERY DIFFICULT.

SONATINA IN D.

Op. 36. No. 6.

M. CLEMENTI.

SECTION II. No. 30. PRICE 4s.

FORSYTH BROTHERS
272 REGENT CIRCUS, OXFORD STREET LONDON
122 & 124 DEANSGATE, MANCHESTER

PREFACE TO THE NEW AND ENLARGED EDITION.

The great success of the "PRACTICAL PIANOFORTE SCHOOL" having made it necessary to engrave new Plates, I have taken advantage of it to correct the few misprints which, in spite of the utmost care, had crept into the former Edition, and, in compliance with the suggestions received from many eminent teachers, have *considerably enlarged the First and Second Sections*, earnestly wishing that the usefulness of the work may thereby be still further increased.

CHARLES HALLÉ.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and *VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the Piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns, Shakes, Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

---

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties, as well as their mechanical powers, that the works included will be found "*very difficult*" to play well.

CHARLES HALLE'S
"PRACTICAL PIANOFORTE SCHOOL."

SECTION I.—Elementary.
SECTION II.—Easy.
SECTION III.—Moderately Difficult.
SECTION IV.—Difficult.
SECTION V.—Very Difficult.

SECTION IV.—Difficult.

No.		S.	D.
1.	HUMMEL, J. N. Rondo in E flat, Op. 11,	4	0
2.	SCHUMANN, R. Four Characteristic Pieces, from Op. 124,	4	0
3.	BEETHOVEN, L. VAN. Andante in F major,	4	0
4.	BACH, J. S. Two Preludes and Fugues, from Das Wohltemperirte Clavier,	4	0
5.	WEBER, C. M. VON. Rondo Brillante, in E flat,	5	0
6.	SCHUBERT, F. Impromptu in A flat, Op. 142, No. 2.	4	0
7.	BEETHOVEN, L. VAN. Sonata Pathetique, Op. 13,	6	0
8.	SCARLATTI, D. Three Studies in F, C, and A,	4	0
9.	HELLER, STEPHEN. Arabesque in C major, and Eglogue in A major,	4	0
10.	CLEMENTI, MUZIO. Lento Patetico and Presto, from Sonata in F sharp minor,	4	0
11.	CHOPIN, F. Two Nocturnes in E flat major, and F minor,	4	0
12.	MEYER, CH. Andantino Grazioso and Scherzo, from Op. 31,	4	0
13.	BACH, J. S. Præambulum, Air, Passepied, and Gigue,	5	0
14.	HELLER, STEPHEN. Tarentelle in A flat major, Op. 85, No. 2,	4	0
15.	BEETHOVEN, L. VAN. Grand Sonata, with the Funeral March, Op. 26,	6	0
16.	MENDELSSOHN, F. Andante and Rondo Capriccioso, Op. 14,	4	0
17.	HENSELT, A. Nocturne in G flat, from Op. 13,	4	0
18.	SCHUMANN, R. Three Impromptus, in A major, E minor, and E major, from Op. 99,	4	0
19.	CHOPIN, F. Impromptu in A flat, Op. 29,	4	0
20.	TAUBERT, G. La Campanella, Op. 41,	4	0
21.	HELLER, ST. Tarentelle in F minor, Op. 66.	4	0
22.	MENDELSSOHN, F. Prelude and Fugue in D, from Op. 35,	4	0
23.	WEBER, C. M. VON. Polacca in E, Op. 72,	4	0
24.	SCARLATTI, D. Three Sonatas in C minor, D and E,	4	0
25.	BEETHOVEN, L. VAN. Sonata in C sharp minor, Op. 27, No 1 ("Moonlight")	5	0
26.	SCHUMANN, R. "Humoreske," Op. 20 (1st movement),	4	0
27.	MOZART, HANDEL, and BACH. Three Gigues,	5	0
28.	MAYER, CH. "Etude de Concert" in E,	4	0
29.	BEETHOVEN, L. VAN. Rondo a Capriccio, Op. 129,	5	0
30.	SCHUBERT, F. Andante, with Variations, in C major,	4	0
31.	CHOPIN, F. Two Nocturnes, in F sharp, Op. 15, and D flat, Op. 27,	4	0
32.	MENDELSSOHN, F. Two Characteristic Pieces, in A major and E major, from Op. 7,	5	0
33.	RHEINBERGER, JOSEF. Three Studies, Wanderer's Song, Toccatina, and Hunting Piece,	4	0
34.	WEBER, C. M. VON. L'Invitation à la Valse, Rondo Brillante, Op. 65,	4	0
35.	SCHUMANN, R. Two "Nacht-Stücke," in F major, and D flat major, from Op. 23,	4	0
36.	BACH, J. S. Two Preludes and Fugues, in C sharp major and C sharp minor, from Das Wohltemperirte Clavier,	5	0
37.	BEETHOVEN, L. VAN. Sonata in F sharp major, Op. 78,	4	0
38.	CLEMENTI, M. Toccata in B flat Major,	4	0
39.	WEBER, C. M. VON. Tarentella in E minor, from Sonata, Op. 70,	4	0
40.	CHOPIN, F. Berceuse in D flat major, Op. 57,	4	0

SECTION V.—Very Difficult.*

1.	BEETHOVEN, L. VAN. Sonata in A flat, Op. 110,	6	0
2.	SCHUMANN, R. Two Phantasie-Stücke, from Op. 21,	4	0
3.	WEBER, C. M. VON. Andante and Rondo, from Grand Sonata in D minor, Op. 49,	6	0
4.	HELLER, ST. La Chasse, Study in E flat, Op. 29,	4	0
5.	BEETHOVEN, L. VAN. Sonata Les Adieus, l'Absence et le Retour, Op. 81,	6	0
6.	MENDELSSOHN, F. Presto Scherzando, in F sharp minor,	4	0
7.	CHOPIN, F. Two Studies, in E and G flat, from Op. 10,	4	0
8.	WEBER, C. M. VON. Momento Capriccioso, in B flat, Op. 12,	4	0
9.	BACH, J. S. Fantasia Chromatica in D minor,	5	0
10.	HENSELT, A. Romanza and Study in F sharp, Op. 2,	4	0
11.	CHOPIN, F. Scherzo in B flat minor, Op. 31,	5	0
12.	SCHUMANN, R. Romanza in D minor, Op. 32,	4	0
13.	MENDELSSOHN, F. Cappricio in F sharp minor, Op. 5,	5	0
14.	BEETHOVEN, L. VAN. Grand Sonata in E major, Op. 109,	6	0
15.	SCHUMANN, R. Two Caprices in C and E, from Op. 5,	4	0
16.	BACH, J. Prelude and Fugue in A minor,	5	0
17.	CHOPIN, F. Impromptu in G flat, Op. 51,	4	0
18.	LISZT. Three Hungarian Airs.	4	0
19.	HENSELT, A. Thanksgiving after a storm, Study in A flat,	4	0
20.	BEETHOVEN, L. VAN. Grand Sonata in C minor,	6	0
21.	CHOPIN, F. Barcarolle in F sharp, Op. 60,	5	0
22.	SCHUMANN, R. Toccata in C major, Op. 7,	5	0
23.	KESSLER, J. C. Two Studies in B minor and E major, from Op. 20,	5	0
24.	CHOPIN, F. Grand Polonaise in A flat, Op. 53,	5	0
25.	BEETHOVEN, L. VAN. Grand Sonata in B flat, Op. 106, First Part,	6	0
26.	BEETHOVEN, L. VAN. Grand Sonata in B flat, Op. 106, Second Part,	6	0

THE END.

* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "*School*"); it is by taxing in a high degree the general Students' *intellectual* faculties as well as their mechanical powers that the works included will be found "*very difficult*" to play well.

COMPLETE IN NINE VOLUMES, HALF BOUND.

Vol. 1,	containing	Section 1,	"ELEMENTARY,"		Price £1 4 0	nett.
„ 2,	„	Numbers 1 to 15,	Section 2,	"EASY,"	1 10 0	„
„ 3,	„	„ 16 to 30,	„	„	1 10 0	„
„ 4,	„	„ 1 to 15,	„	3, "MODERATELY DIFFICULT,"	1 11 6	„
„ 5,	„	„ 16 to 30,	„	„ „	1 11 6	„
„ 6,	„	„ 1 to 20,	„	4, "DIFFICULT,"	2 2 0	„
„ 7,	„	„ 21 to 40,	„	„	2 2 0	„
„ 8,	„	„ 1 to 13,	„	5, "VERY DIFFICULT,"	1 11 6	„
„ 9,	„	„ 14 to 26,	„	„	1 11 6	„

FORSYTH BROTHERS,

LONDON:
272-A REGENT CIRCUS, OXFORD STREET.

MANCHESTER:
122 & 124 DEANSGATE.

CHARLES HALLÉ'S

"PRACTICAL PIANOFORTE SCHOOL."

SECTION I.—Elementary.
SECTION II.—Easy.
SECTION III.—Moderately Difficult.
SECTION IV.—Difficult.
SECTION V.—Very Difficult.

SECTION I.—Elementary.

No.		S.	D.
1.	PIANOFORTE TUTOR,	4	0
2.	HALLÉ, C. Twelve Favourite Airs arranged by	4	0
3.	EIGHT LITTLE PIECES by various composers,	4	0
4.	HUNTEN, F. Six little Airs,	4	0
5.	CZERNY, C. Ten Melodious and Progressive Studies,	4	0
6.	KALKBRENNER, F., and KUHLAU, F. Two Airs with Variations,	4	0
7.	HUMMEL, J. N. Romanza and Allegro,	4	0
8.	BEETHOVEN, L. VAN. Sonatina in G,	4	0
9.	HALLÉ, C. Three old French Melodies arranged by	4	0
10.	HUNTEN, F. Andante, Allegretto, and Rondo,	4	0
11.	HUMMEL, J. N. Rondo in C,	4	0
12.	STEIBELT, D. Sonata in C,	4	0

SECTION II.—Easy.

1.	CLEMENTI, M. Sonatina in C, Op. 36, No. 1,	4	0
2.	MOZART, W. A. Andante con Variazioni, Allegretto and Rondo,	4	0
3.	DUSSEK, J. L. Allegro, Andante, and Rondo alla Turca,	4	0
4.	BEETHOVEN, L. VAN. Sonatina in F,	4	0
5.	CZERNY, C. Rondo Grazioso in C major,	4	0
6.	HELLER, S. Andantino and Capriccietto,	4	0
7.	CLEMENTI, M. Three Valses in F, C, and G,	4	0
8.	HILLER, F. Sonatina in F, Op. 196,	4	0
9.	DUSSEK, J. L. Sonata in G, Op. 20, No. 1,	4	0
10.	CLEMENTI, M. Sonatina in G, Op. 36, No. 2,	4	0
11.	DIABELLI, A. Two Rondos in A minor and F major, Op. 153,	4	0
12.	KUHLAU, F. Sonatina in C, Op. 20, No. 1,	4	0
13.	BEETHOVEN, L. VAN. Sonata in G, Op. 49, No. 2,	4	0
14.	CLEMENTI, M. Sonatina in C, Op. 36, No. 3,	4	0
15.	RIES, F. Romanza and Rondo Brillante, Op. 86.	4	0
16.	SCHUMANN, R. Six Album Leaves (first selection),	4	0
17.	CLEMENTI, M. Three Monferrinas, Op. 49,	4	0
18.	DUSSEK, J. L. Sonatina in F, Op. 20, No. 3,	4	0
19.	MOZART, W. A. Sonata in C,	4	0
20.	HILLER, F. Three Album Leaves, from Op. 117,	4	0
21.	BEETHOVEN, L. VAN. Variations on "Nel cor più non," in G,	4	0
22.	HELLER, S. Rondino in G,	4	0
23.	KUHLAU, F. Andantino and Polacca in F,	4	0
24.	HILLER, F. Suite (Gavotte, Chorale and Gigue), Op. 197,	4	0
25.	BEETHOVEN, L. VAN. Sonata in G minor, Op. 49, No. 1,	4	0
26.	CLEMENTI, M. Sonatina in F, Op. 36, No. 4,	4	0
27.	MOZART, W. A. Rondo in D,	4	0
28.	CLEMENTI, M. Sonatina in E flat, Op. 37, No. 1,	4	0
29.	BEETHOVEN, L. VAN. Swiss Air with Variations in F,	4	0
30.	CLEMENTI, M. Sonatina in D, Op. 36, No. 6,	4	0

SECTION III.—Moderately Difficult.

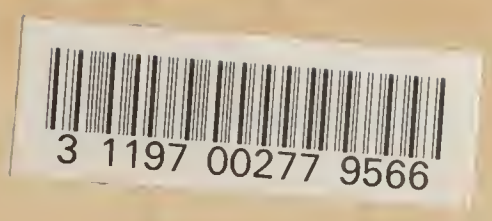
1.	SCALES in all the Major and Minor keys, and Chromatic Scales,	4	0
2.	DUSSEK, J. L. Sonata in A major, Op. 20, No. 4,	4	0
3.	HUNTEN, F. Rondoletto in C major,	4	0
4.	HAYDN, J. Sonata in G major,	4	0
5.	BEETHOVEN, L. VAN. Rondo in C major, Op. 51, No. 1,	4	0
6.	SCHUMANN, R. Six Album Leaves (second selection), from Op. 68,	4	0
7.	MOZART, W. A., Sonata in C major,	5	0
8.	BEETHOVEN, L. VAN. Air, with Variations, in G major,	4	0
9.	HUMMEL, J. N. Rondo villageois, in C major, Op. 122,	4	0
10.	CLEMENTI, M. Sonata in E flat major, Op. 20,	4	0
11.	BERTINI, H. Four Characteristic Pieces from Op. 29 and 32,	4	0
12.	BACH, J. S. Two Minuets and Two Gavottes,	4	0
13.	MOZART, W. A. Sonata in F major,	5	0
14.	WEBER, C. M. VON. Andante con Variazioni, Minuetto and Rondo, from Op. 3.	4	0
15.	SCHUBERT, F. Twelve Valses,	4	0
16.	BEETHOVEN, L. VAN. Sonata in G major, Op. 14, No. 2,	5	0
17.	FIELD, J. Two Nocturnes,	4	0
18.	REINECKE, C. Scherzo, Hunting Song and Toccatina, from Op. 77,	4	0
19.	CLEMENTI, M. Rondo in D major, from Op. 39,	4	0
20.	HELLER, ST. Three Melodies,	4	0
21.	BEETHOVEN, L. VAN. Rondo in G major, Op. 51, No. 2,	4	0
22.	MENDELSSOHN, F. The Rivulet,	4	0
23.	BACH, J. S. Prelude, Aria and Courante,	4	0
24.	HAYDN, J. Sonata in E flat,	5	0
25.	HUMMEL, J. N. "La Contemplazione," from Op. 107,	4	0
26.	HANDEL, G. F. The Harmonious Blacksmith,	4	0
27.	MOZART, W. A. Sonata in A Major,	5	0
28.	MENDELSSOHN, F. Four Songs without Words,	4	0
29.	DUSSEK, J. L. Andantino and Allegro in G, from Op. 39,	4	0
30.	BEETHOVEN, L. VAN. Sonatina in G major, Op. 79.	5	0

For Sections IV. and V. see preceding page.

FORSYTH BROTHERS,

LONDON:
272-A REGENT CIRCUS, OXFORD STREET.

MANCHESTER:
122 and 124 DEANSGATE.


3 1197 00277 9566

DATE DUE

FEB 16 RECD

FEB 20

DEMCO 38-297